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ROBIN HOOD

A Comic Opera

IN THREE ACTS

Libretto by
HARRY B. SMITH

Music by
REGINALD DE KOVEN



G. SCHIRMER, INC., NEW YORK

ROBIN HOOD

CHARACTERS REPRESENTED

Robert of Huntington (afterwards Robin Hood)	TENOR
The Sheriff of Nottingham	BARITONE
Sir Guy of Gisborne (his ward)	TENOR
Little John	BARITONE
Will Scarlet	BASS
Friar Tuck	BASS
Allan a Dale	CONTRALTO
Lady Marian Fitzwalter (a ward of the Crown, afterwards Maid Marian)	SOPRANO
Dame Durden (a widow)	MEZZO - SOP.
Annabel (her daughter)	SOPRANO

Villagers, Milkmaids, Outlaws, King's Foresters,
Archers, Pedlars, etc.

*The Scene is laid in England
at the time of Richard I*

Act I. A Market-place in Nottingham

Act II. Sherwood Forest

Act III. Courtyard of the Sheriff's Castle

ROBIN HOOD.

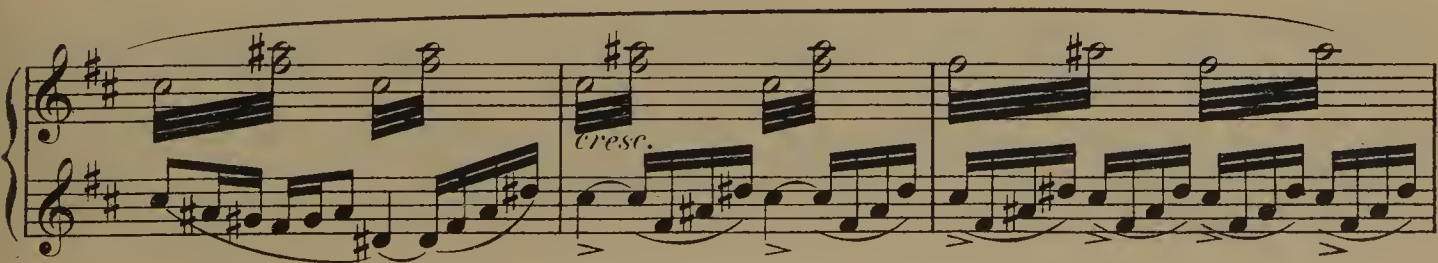
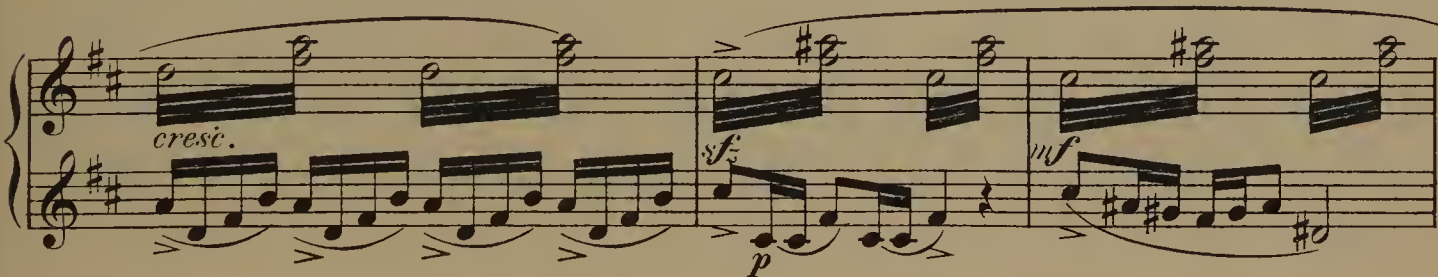
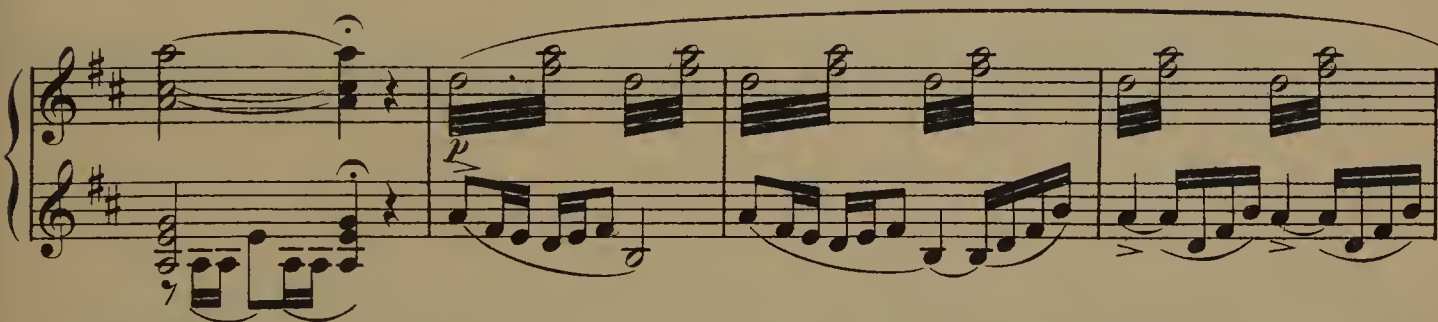
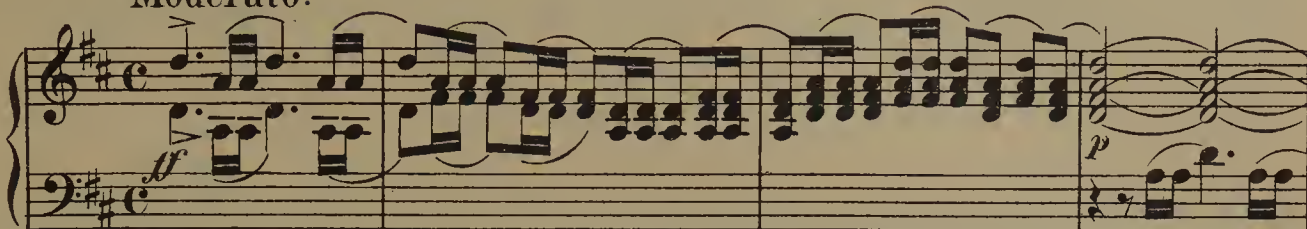
Comic Opera in 3 Acts.

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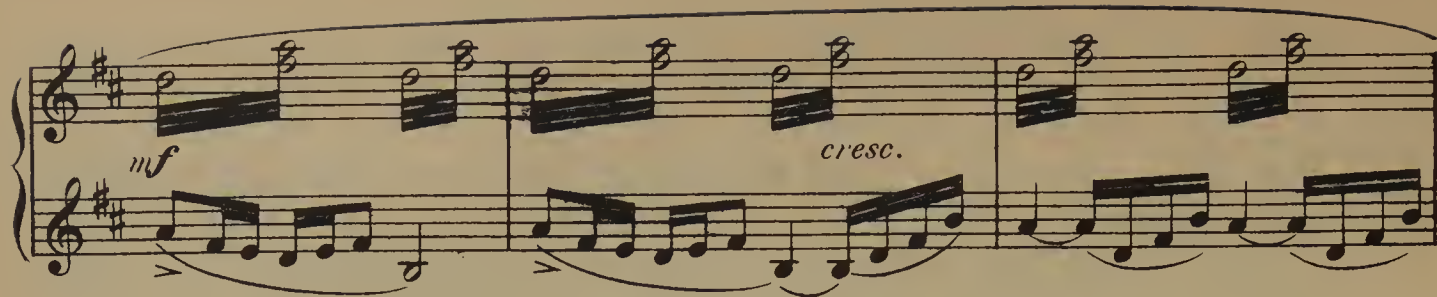
OVERTURE.

Music by
Reginald de Koven.

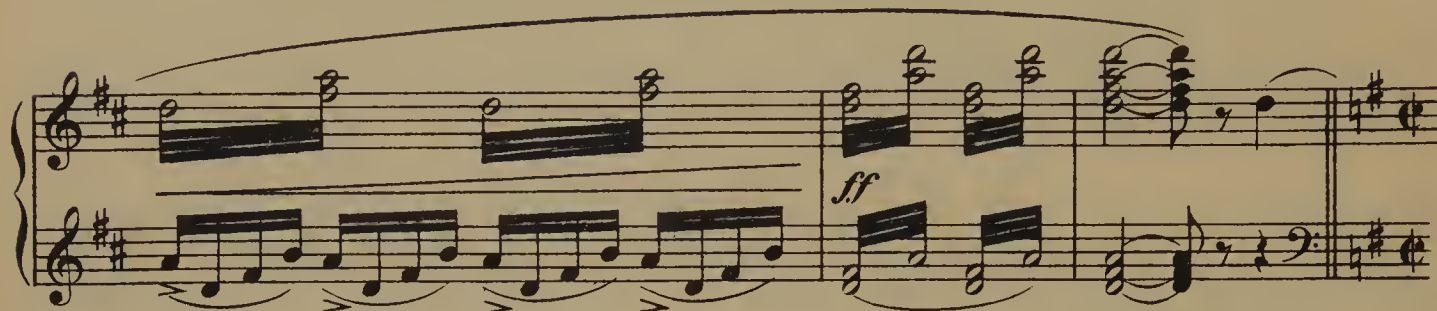
Moderato.



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First system of musical notation. The treble staff contains a series of chords, starting with a mezzo-forte (*mf*) dynamic and marked with a crescendo (*cresc.*). The bass staff features a rhythmic accompaniment of eighth notes.



Second system of musical notation. The treble staff continues with chords, and the bass staff continues with eighth notes. The system concludes with a fortissimo (*ff*) dynamic marking.

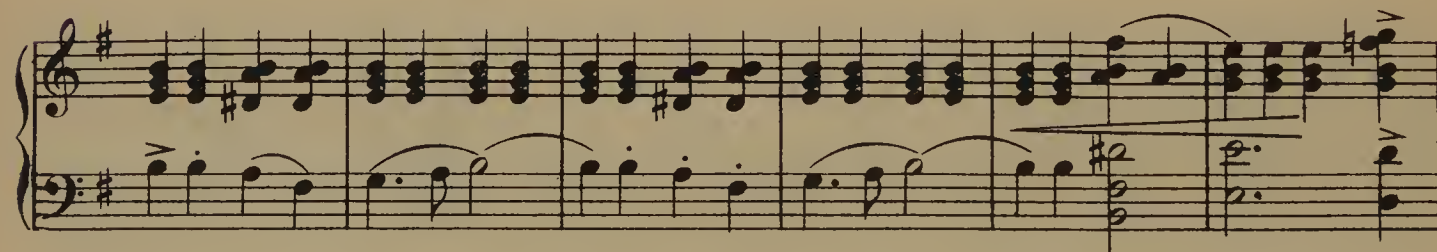
Allegro vivace.



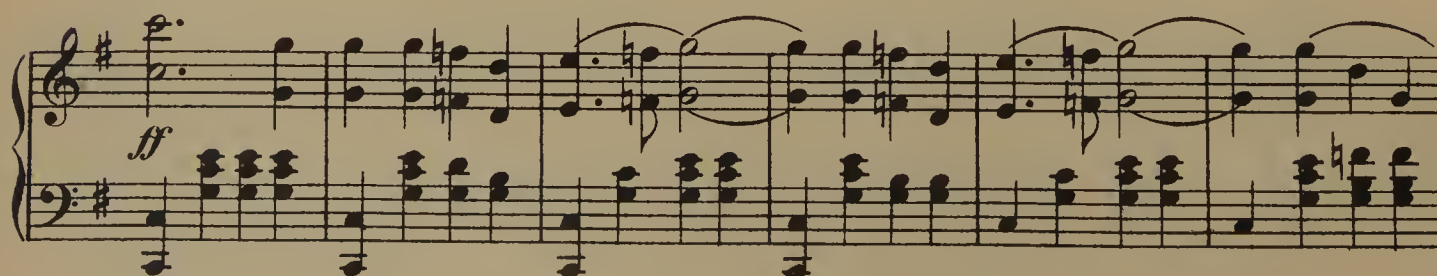
Third system of musical notation, beginning the *Allegro vivace* section. The treble staff has a melody of eighth notes, and the bass staff has a chordal accompaniment. The system starts with a forte (*f*) dynamic.



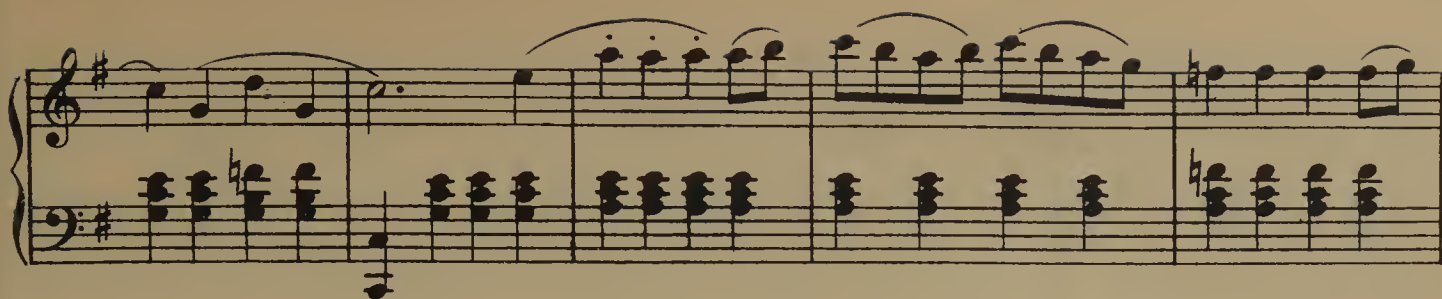
Fourth system of musical notation. The treble staff continues with eighth notes, and the bass staff continues with chords. The system ends with a marking for the bass part: *marc. il Basso*.

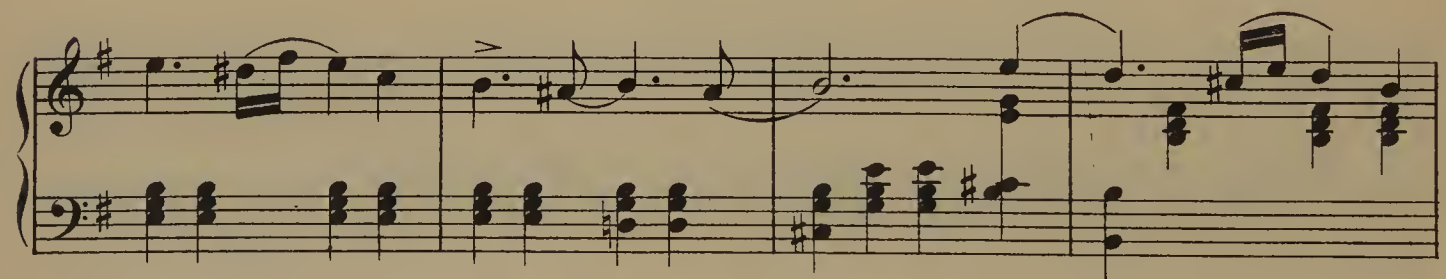
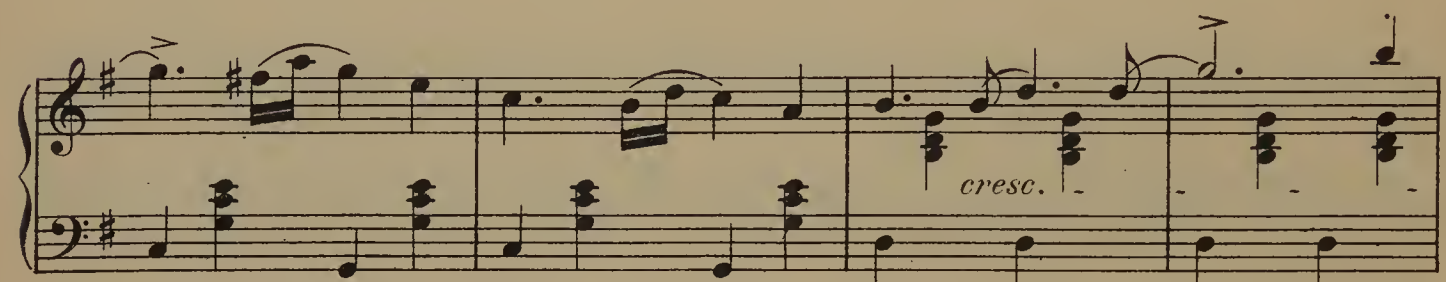
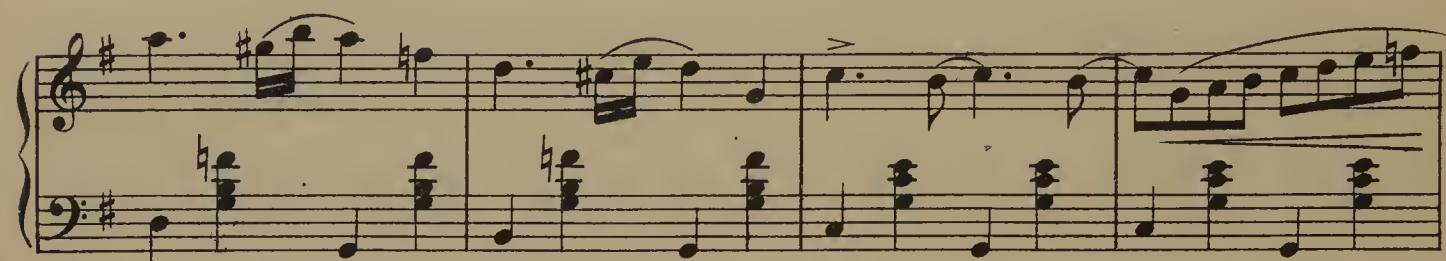
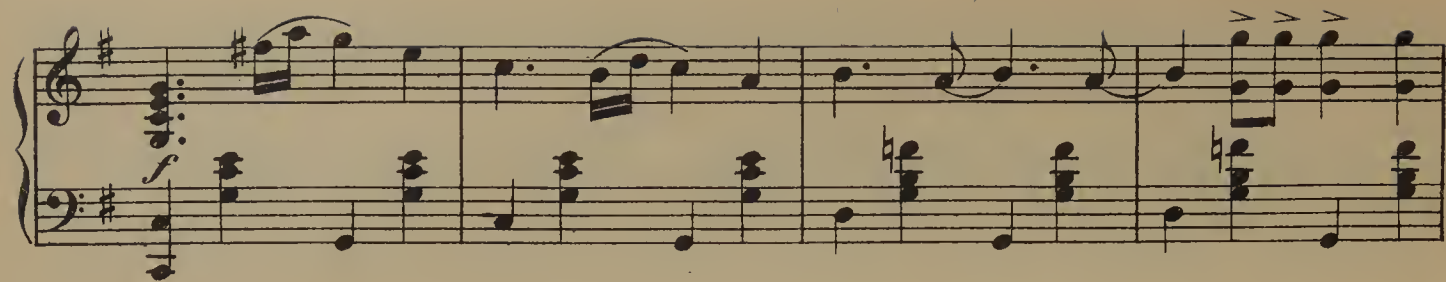


Fifth system of musical notation. The treble staff features a melody with some chromaticism, and the bass staff has a chordal accompaniment.



Sixth system of musical notation. The treble staff continues with a melody, and the bass staff continues with chords. The system begins with a fortissimo (*ff*) dynamic.





First system of musical notation. Treble and bass staves. Treble staff contains a melody with eighth and sixteenth notes. Bass staff contains a harmonic accompaniment of chords. A *cresc.* (crescendo) marking is placed above the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff continues the harmonic accompaniment. A *stentato* (staccato) marking is placed above the bass staff, followed by a *rall.* (rallentando) marking.

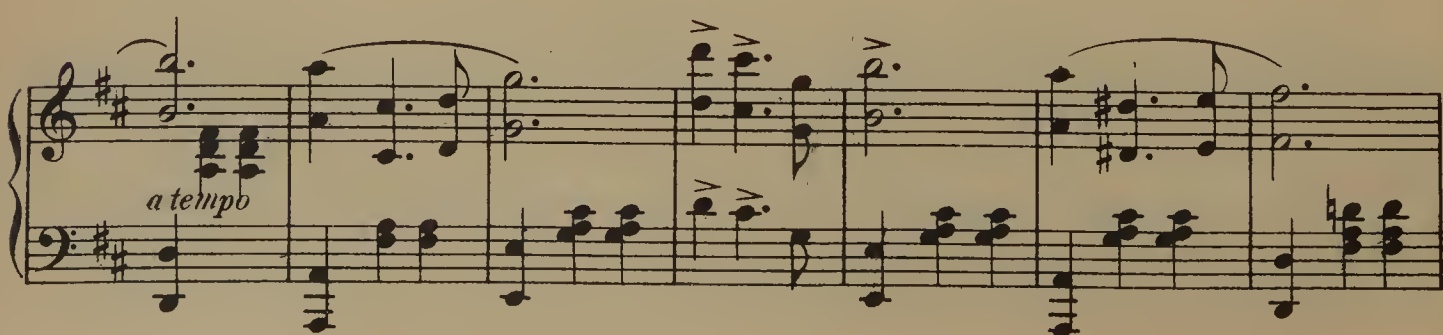
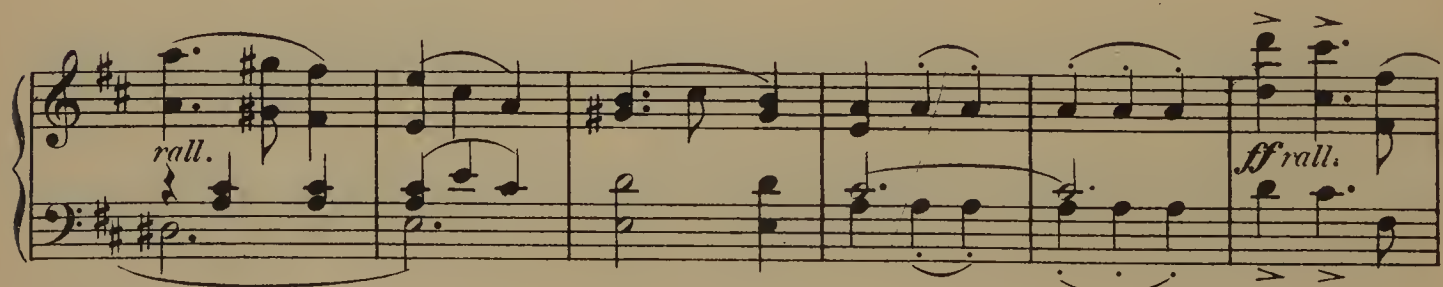
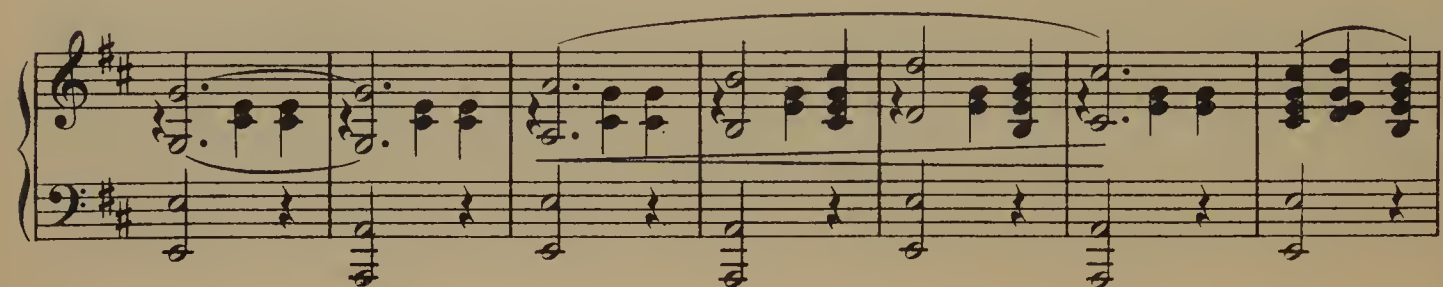
Third system of musical notation. Treble and bass staves. Treble staff begins with a **Lento.** (Lento) tempo marking. The system features a series of chords in both staves, with a key signature change to two sharps (D major) and a time signature change to 3/4.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with an **Andante.** (Andante) tempo marking. The system features a series of chords in both staves. A *p* (piano) marking is placed above the bass staff, and a *cresc.* (crescendo) marking is placed above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with an **Allegretto.** (Allegretto) tempo marking. The system features a series of chords in both staves. A *rall.* (rallentando) marking is placed above the bass staff, and a *f* (forte) marking is placed above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a *p* (piano) marking. The system features a series of chords in both staves. A *ff* (fortissimo) marking is placed above the bass staff, and a *p* (piano) marking is placed above the treble staff.

Tempo di Valse. (Lento.)



First system of a musical score in treble and bass clefs, key of D major. It features a piano introduction with a 'rall.' (rallentando) marking. The music includes various chords and melodic lines with accents.

Allegro agitato.

Second system of the musical score, starting with a forte (*f*) dynamic. It includes a 'cresc. molto' (crescendo molto) marking. The music is characterized by rapid sixteenth-note patterns in both hands.

Third system of the musical score, continuing the rapid sixteenth-note patterns. It features a crescendo line and a key signature change to D minor in the final measure.

Fourth system of the musical score, marked 'molto f' (molto forte). It continues with rapid sixteenth-note figures and includes a key signature change to D major in the final measure.

Fifth system of the musical score, featuring a key signature change to D minor. It includes a key signature change back to D major in the final measure.

Sixth system of the musical score, marked 'ff marc.' (fortissimo marcato). It features a key signature change to D major and concludes with a final chord.

Allegro vivace.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music begins with a forte (f) dynamic. The right hand features a series of eighth-note runs, while the left hand plays a steady accompaniment of eighth-note chords.

The second system continues the musical piece. The right hand has a melodic line with some accents, and the left hand maintains the eighth-note chordal accompaniment.

The third system shows a change in the bass line. The right hand continues with eighth-note patterns. The left hand has a measure with a piano (p) dynamic marking. Below the staff, the instruction *marc. il Basso* is written.

The fourth system features a forte (ff) dynamic marking in the right hand. The right hand has a more complex melodic line with some accidentals. The left hand continues with the accompaniment.

The fifth system continues the piece. The right hand has a melodic line with some accidentals. The left hand maintains the eighth-note chordal accompaniment.

The sixth system is the final one on the page. It continues the melodic and accompanimental themes established in the previous systems.



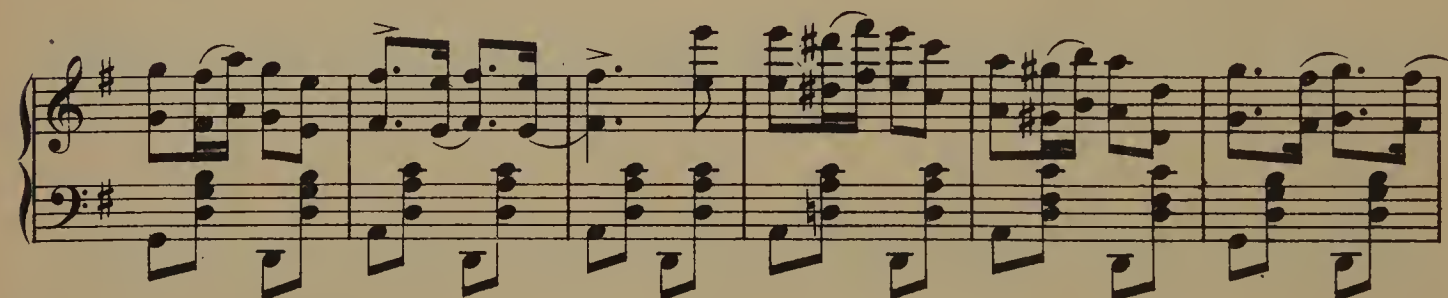
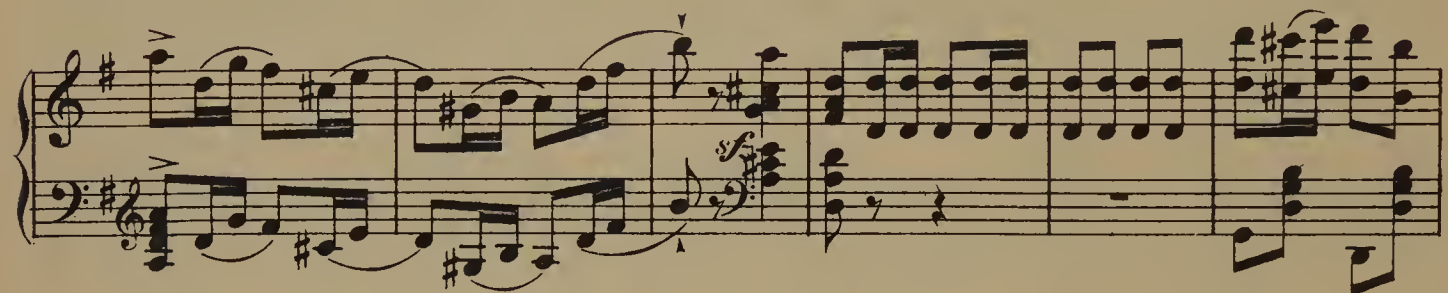
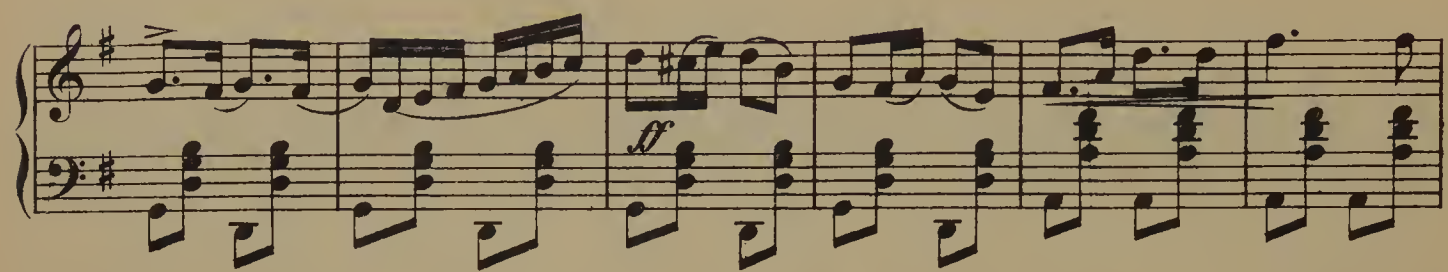
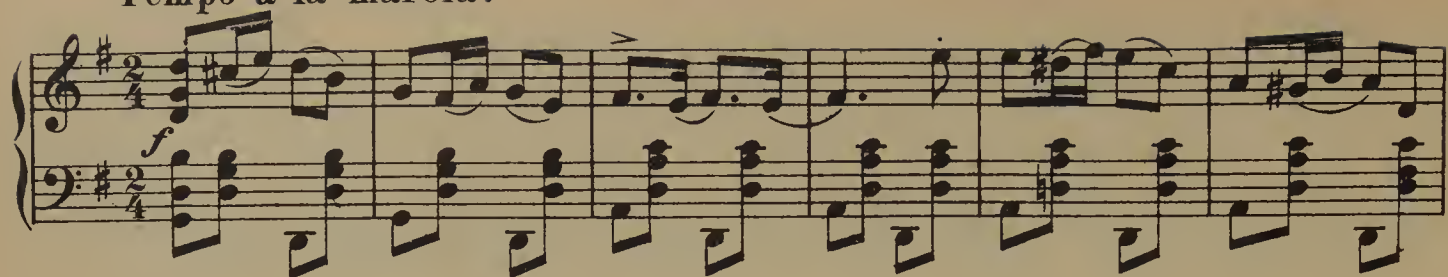
Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs. The left hand features a crescendo (cresc.) starting in measure 10, marked with a forte (sf) dynamic in measure 9.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note chords, marked with a forte (ff) dynamic in measure 13.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note chords.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note chords. The system concludes with a tempo change to 2/4 time, marked with a rallentando (rall.) and the instruction "con tutta forza".

Tempo a la marcia.



Act I.

13

Nº1. Introduction and Opening Chorus.

Allegro.

The piano introduction consists of four systems of grand staves. The first system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music is marked *f* (forte). The second system introduces a bass clef and features a *ff marc.* (fortissimo marcato) section. The third and fourth systems continue the piano accompaniment with various rhythmic patterns and articulations.

4 Village Musicians enter.

Allegretto.

The vocal section includes staves for Soprani (Soprano), Tenori (Tenor), and Bassi (Bass). The piano accompaniment is marked *mf* (mezzo-forte). The lyrics are: "Hol - la! Hol - la! Hol - la! Some girls enter." The piano part features a *p* (piano) section with triplets and a *sfz* (sforzando) section. The tempo is marked *Allegretto*.

f 'Tis the morn-ing of the fair, 'Tis a day of

f

Girls still off stage.
Yes,
pastime rare, Hail! the glad-some day, The hap-py month of May.—

f

(Chorus come on.)
hail the hap-py day, yes, hail the day!
Girls on Stage
Off Stage. Yes, hail the day!
Hail! the hap-py day, yes, hail the day!
sfz

Allegro commodo.

ff Come to the fair, to the fair, Come, for the
ff Come to the fair, to the fair, Come, for the

Allegro commodo.

ff *sempre*

fair, pray pre-pare, Come, 'tis a day bright and

fair, pray pre - pare, Come, 'tis a day bright and

rare! Hail!

rare! Hail!

f giocoso

Springtime comes, smiling over hill and dale, May-day bright Brings de-light, May-day, so gay,

f giocoso

f

Happy time, we sing to thee all hail! Birds so blithe Caroling on ev'ry side, Birds so blithe On ev'ry side,

f

Seem to sing To the Spring, Wel-coming with joy the sweetspring-tide.

Sing, To the Spring, Wel - com-ing gay the spring-tide.

Più animato. *f*

Come village-girls with ribbons bright their hair so fair a-dorn-ing,

Più animato. *f*

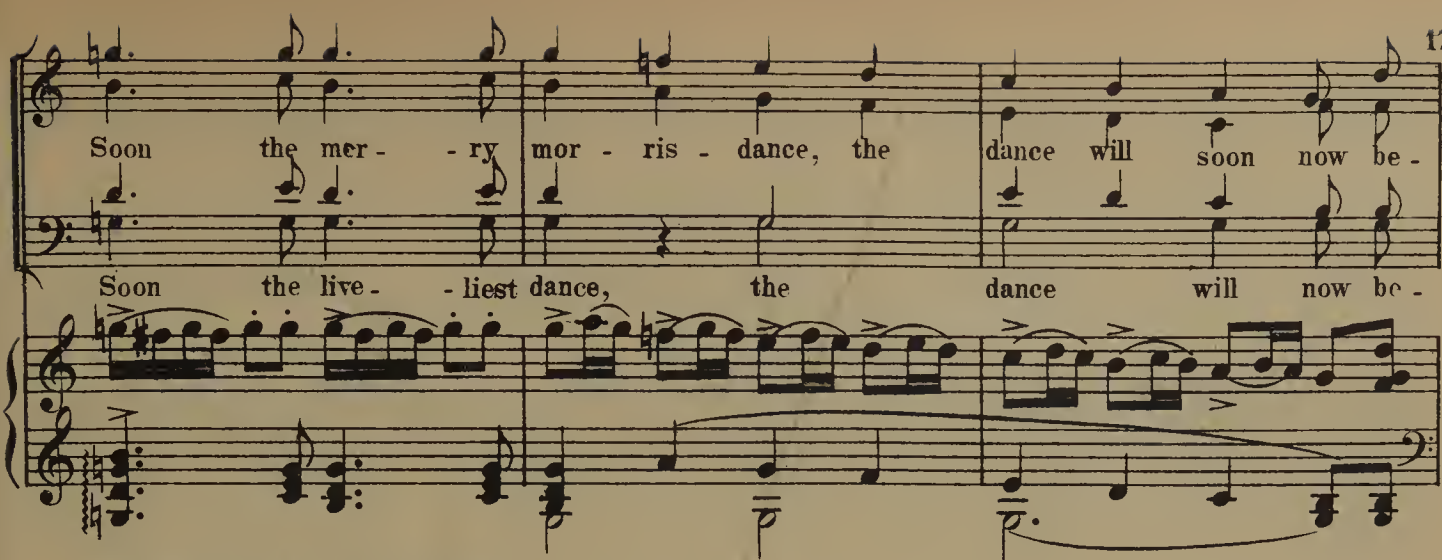
f May - day. May - day. *ff* Bright will be our

For it is meet we look our best upon this May-day morning: Bright will be our

fair. See! the May - pole gleams in the sun,

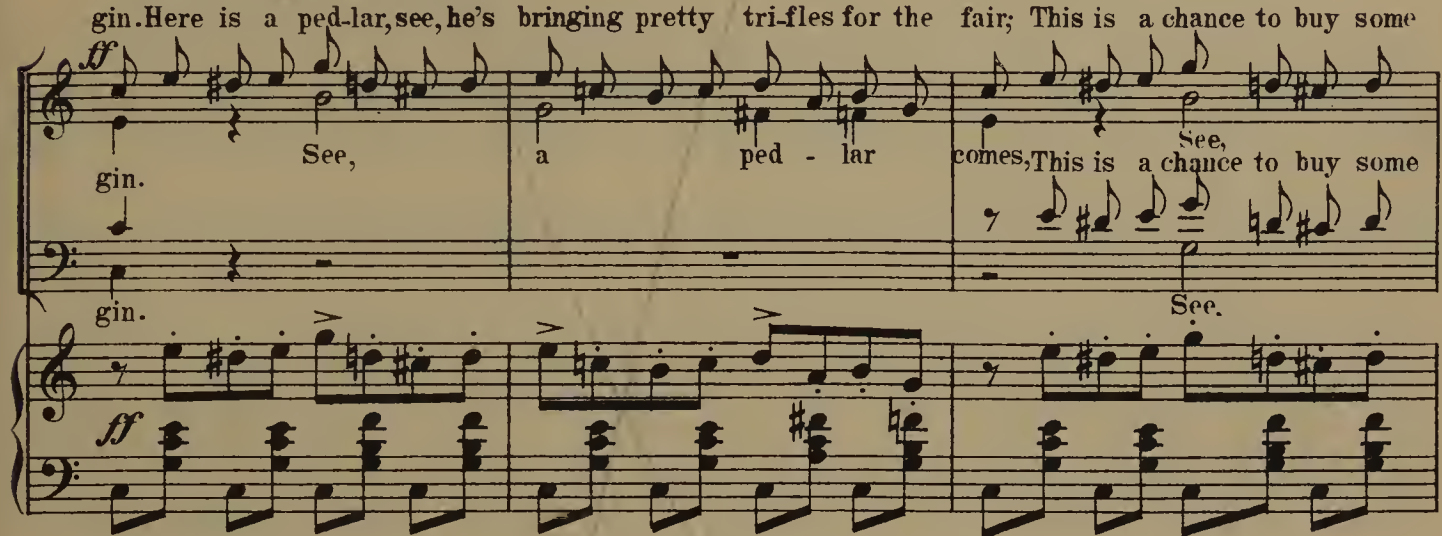
fair. See! the May - pole gleams in the sun,

Soon the mer - ry mor - ris - dance, the dance will soon now be -
Soon the live - liest dance, the dance will now be -

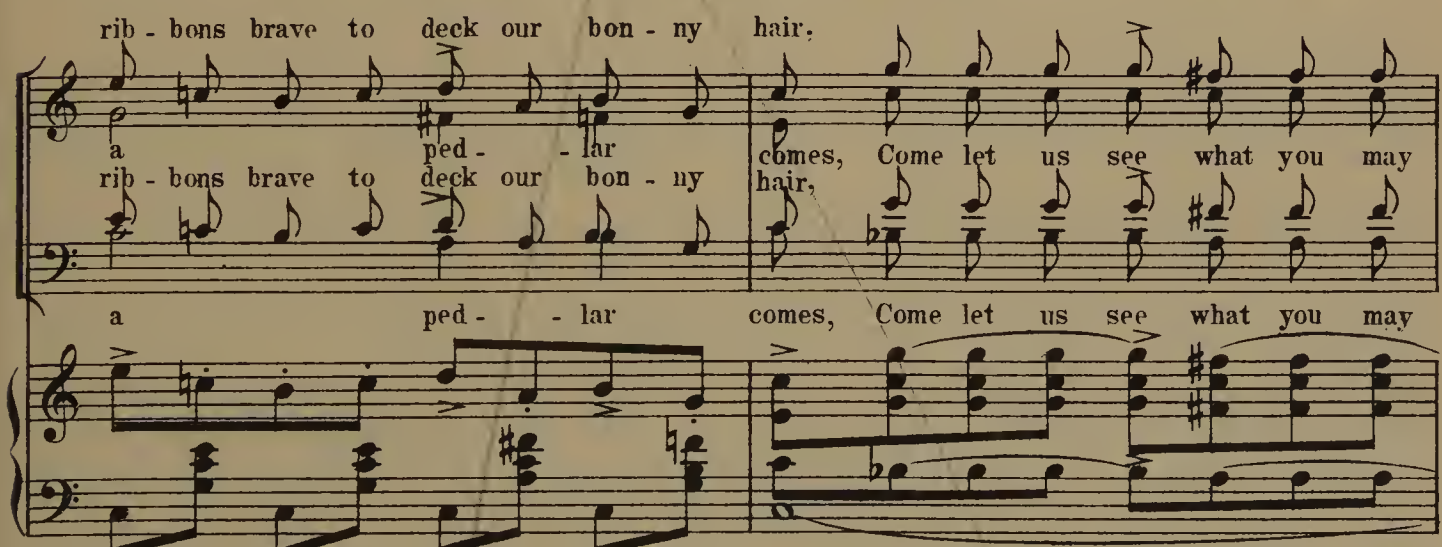


(A pedlar enters; girls surround him.)

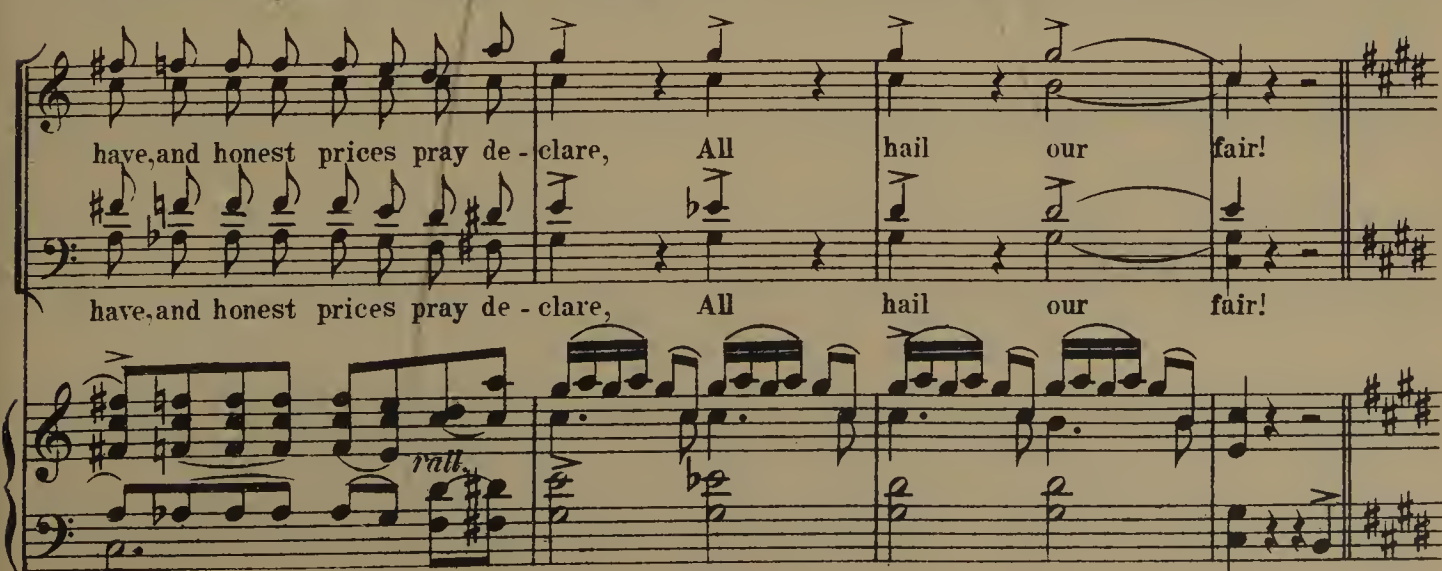
gin. Here is a ped-lar, see, he's bringing pretty tri-fles for the fair; This is a chance to buy some
gin. See, a ped - lar comes, This is a chance to buy some
gin. See.



rib - bons brave to deck our bon - ny hair;
a rib - bons brave to ped - lar comes, Come let us see what you may
rib - bons brave to deck our bon - ny hair, comes, Come let us see what you may
a ped - lar comes, Come let us see what you may



have, and honest prices pray de - clare, All hail our fair!
have, and honest prices pray de - clare, All hail our fair!



Tempo I.

con spirito **ff**

All hail our fair, all hail our fair, Yes, hail the fair!

All hail our fair, all hail our fair, all hail, all hail our fair,

Tempo I. *marcato molto*

ff

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail!

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail, hail!

sempre ff

f

Spring-time comes smiling over hill and dale,

Spring-time comes smiling over hill and dale,

f

May - day bright Brings de - light, Hap - py time, we sing to thee all

May - day so gay, Hap - py time, we sing to thee all

hail!

Birds so blithe

car-oling on ev-'ry side,

hail!

Bright birds sweet- - - voiced

Seem to bring To the Spring

are sing-ing, joy

bringing,

Yes, sing-ing, Joy bring-ing,

are sing-ing, joy

bringing,

Yes, sing-ing, Joy bring-ing,

Then let us hail O'er hill and dale,

To our fair, to our mer-ry—

To our fair, our mer-ry

hail!

mer-ry

fair; Let ev'ry voice sing clear and gay

On our hol-i-day.

All

fair; Let ev'ry voice sing clear and gay

On our hol-i-day.

All

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

cresc.

ff

f They come, Their horns re - sound! We

f They come, Their horns re - sound! We

cresc.

f

cresc.

3 outlaws behind scenes.

Allan a Dale.

p List to the gay hunter's horn Sound thro' the forest at morn.

f

Little John.

p List to the gay hunter's horn Sound thro' the forest at morn.

f

Will Scarlet.

p List to the gay hunter's horn Sound thro' the forest at morn.

f

hear! List to the gay hunter's horn. They're

hear! List to the gay hunter's horn. They're

ff

ff

p

ff

pp

ff

Allegro vivace. Scarlet.

In Sher-wood for-est the mer-ri-est of lives is our
here!

Allegro vivace.

here!

Allan a Dale.**Little John.**

Life so free!

So do

Scarlet.

Life so free!

We roam and rove in Sher-wood's grove be - neath the greenwood

out-law's life so free!

So do

we Through all the glades and syl - van shades our homes are

tree.

we.

Chorus

So free!

So free!

Thro' the glades

found, We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

And the shades, *f* a - far and near, horns we

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. Ta ra ta ra

sound. Ta ra ta ra

ff

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! —

for - est fair, Ev - er are we gay.

for - est fair, Ev - er are we gay.

for - est fair, We are gay.

Nev - er do they wear - y

Nev - er do they wear - y

Ev - er are we gay, Cheer-i - ly, mer - ri - ly

Ev - er are we gay, Cheer-i - ly, mer - ri - ly

live - long day, Cheer-i - ly, mer - ri - ly

live-long sum - mer day,

Free are they as birds the live - long day, Cheer-i - ly, mer - ri - ly

live - long day, Cheer-i - ly, mer - ri - ly

roaming e'er, Liv-ing like Kings in the for-est fair.

roaming e'er, Liv-ing like Kings in the for-est fair.

roaming e'er, Liv-ing like Kings in the for-est fair.

roam-ing e'er, Liv-ing like Kings in the for-est fair. Nev-er do they wear - y,

roam-ing e'er, Liv-ing like Kings in the for-est fair. Nev - er wear - y,

roam-ing e'er, Liv-ing like Kings in the for-est fair.

Ev - er they are gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er are they gay. all day.

Ev - er gay, all the live - long day.

Meno mosso.

Annabel (coming forward)

p Surely 'tis an ac - qui - si - tion To this goodly com - pa - nie,___

Meno mosso.

p

Out-laws of such high po - si - tion Glad-ly at the fair we see. ___

rall.

Annabel.

pp Come and join our dance, *f* come dance, *p* come and join our dance, *ff* come dance.

Allan. *pp* Come dance, *f* come dance, *p* come dance, *ff* come dance.

Little John. *pp* Come dance, yes come, *f* come dance, yes come.

Scarlet. *pp* Come dance, yes come, *f* come dance, yes come.

pp Come dance, yes come, *f* come dance, yes come.

pp Come dance, *ff* come dance, *p* come dance, *ff* come dance.

pp Come dance, yes come, *f* yes, join our dance.

Allegro vivace.

ff A morris dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris dance must you entrance, Let us dance! let us dance!

ff A morris dance must you entrance, Let us dance! let us dance!

ff A mor-ris-dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A mor-ris-dance must you entrance, Let us dance! let us dance!

Allegro vivace.

f *ff*

Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip in measure multi -
 Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip steps so
 Light - ly, bright - ly, Trip steps so
 Light - ly, bright - ly, Trip steps so
 Trip a morris-dance hi - lar - i - ous Light - ly, bright - ly, Trip in measure multi -
 Light - ly, bright - ly, Trip steps so
 fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

brightly we cel-ebrate the fair; Dance so hap-pi-ly, so gai-ly dancing, so
 bright - ly cel-ebrate the fair; Dancing gai - ly, light - ly,
 bright - ly cel-ebrate the fair; Dance so gai - - -
 bright - ly cel-ebrate the fair; Dance so hap-pi-ly, so gai-ly dan-cing, so
 brightly we cel-ebrate the fair; ev-er dancing gai - ly light-ly
 bright - ly cel-ebrate the fair; Dance so gai - - -
 mad-ly, yes, dance your pret-ti-est, and dance your lightest and best,
 mad-ly, yes, pray dance your ver-y best, yes, dance lightest and best,
 ly, yes, pray dance your ver-y best, yes, dance lightest and best,
 ly. yes, pray dance your ver-y best, yes, dance lightest and best,
 mad-ly, yes, dance your pret-ti - est, and dance your light-est and best,
 ly, yes, pray dance your ver-y best, yes, dance light-est and best,

No court min-u - et is ev - er danced half so glad - ly, Now dance your

Fa la fa la la la la la la

Fa la fa la la la la la la

Fa la fa la la la la la la

No court min-u - et is ev - er danced half so glad - ly, Now dance your

Fa la fa la la la la la la

Fa la fa la la la la la la

Fa la fa la la la la la la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Trip in measures multi-
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Trip in measures mul-ti-
 dance a morris-dance hi-lar-i-ous, Light-ly, Bright-ly, Dance meas-ures
 fa-ri-ous, Fa la fa la Dance a mor-ris-dance hi-lar-i-ous,
 va-ri-ous, Fa la fa la dance then so gai-ly,
 va-ri-ous, Fa la fa la dance then so gai-ly,
 va-ri-ous, Fa la fa la dance then so gai-ly,
 Dance a mor-ris-dance hi-lar-i-ous,
 fa-ri-ous, Fa la fa la Dance then gay-ly and
 va-ri-ous, Yes, dance, dance so gay

Marcato.

Yes, dance your best, dance with all zest, yes, dance your best, We'll
dance your best, dance with zest, and don't stop to rest, dance your best,
dance your best, dance with zest, and don't stop to rest, dance your best, Fa
dance your best, dance with zest, and don't stop to rest, dance your best, Fa
Yes, dance your best, dance with all zest, yes, dance your best, We'll
dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Marcato.

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
fa la fa la la la la la
la la la la
dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
fa la la la la la la la
la la la la
dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
fa la la la la la la la
la la la la
cresc. - sempre

sempre

ev - er so gay, We'll make hol - i - day with

la la We will make hol - i - day with

la We will make hol - i - day with

la We will make hol - i - day with

quite mul - ti - fa - ri - ous, and in a man - ner hi - la - ri - ous; yes, we will

la We will make hol - i - day with

pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,

pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,

pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

dance and be gay, fa la fa la! Dance a mor - ris - dance hi - lar - i - ous,

pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - - ping gay We'll make hol - i - day, dance so light - ly, so

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

No 2. Auctioneer's Song.

Annabel, Allan a Dale, Little John, Scarlet, Friar Tuck and Chorus.

Allegro deciso.

Friar Tuck.

Little John
and Scarlet,
with Outlaws.

Annabel,
Allan a Dale
and
Soprani.

Tenori.
Bassi.

PIANO.

Allegro deciso.

Friar Tuck. *mf*

As an hon-est auctioneer I'm pre-pared to sell you here Some

p

goods in an as-sortment that is va-ri-ous, Here's a late la-mented deer

Little John and Scarlet, with Outlaws. *f*

va-ri-ous,

va-ri-ous,

f *>*

That was once the king's, I fear. Killing him was certain-ly pre - ca-ri-ous.

ca-ri-ous,

ca-ri-ous,

ca-ri-ous,

f *>*

Here I have for sale Casks of brown Oc - to - ber ale,

cresc.

Brewed to make human i - ty hi - lar-i-ous, Here's a suit of homespun brave

Little John and Scarlet, with Outlaws.

ff lar-i-ous,

ff lar-i-ous,

ff lar-i-ous,

cresc. *ff*

Fit for hon-est man or knave, Here's a stock in fact that's mul-ti - fa - rious.

cresc.

ff
fa-ri-ous. Come, make your offers and your prof-fers,
Little John and Scarlet, with Outlaws.

ff
fa-ri-ous, Who will buy?

ff
fa-ri-ous,

ff
fa-ri-ous,

O - - pen hearts and o - pen cof-fers, Bargain here for ev-'ry one!

Who will buy?

mf

ff stentato
Go-ing, go-ing, go-ing, gone! Who will bid, what squire or dame?

Who'll bid?

colla voce

With your of-fers pray come on.

Now be-gin!

Più mosso.

go-ing, go - ing, go-ing, gone,

go-ing, go - ing, go-ing, gone,

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, go-ing, gone, I

I bid the same,

I bid the same, It's go - ing, go - ing, go-ing, gone,

Più mosso.

go-ing, go - ing, gone.

go-ing, go - ing, gone. —

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, gone.

I bid the same.

I bid the same, It's go - ing, go - ing, gone.

No 3. Milkmaids' Song.

Milkmaids. Moderato.

PIANO. Moderato.

mf *rall. ad lib.*

Allegro moderato.

f

When chanticleer crow - ing Says night is a -

When chanticleer crow - ing Says night is a -

Allegro moderato.

mf

go - - ing And larks their nests are scorn - ing, O! So ear - ly in the morn - ing, O!

go - - ing And larks their nests are scorn - ing, O! So ear - ly in the morn - ing, O!

mf What-so-e'er the weath - er, *f* Tripping o-ver the heath - er So ear-ly in the

What-so-e'er the weath - er, *f* Tripping o-ver the heath - er So ear-ly in the

f *f* *giocoso*

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

rall.
la la Piping la tra la la la la la!

rall.
la la Piping la tra la la la la la!

Sopr.

Chorus.

Ten.

Bass.

Singing *p*

Tra la la la la la Tra la

Tra la la la la la Tra la

Annabel.

Oh an i-deal milkmaids a

la la la la la la.

la la la la la la.

thing of grace, She's a creature of po-ets' fan-cy, With lissome figure and laughing face, Her

hands are jewell'd and oh! so white, And her eyes like diamonds bright, And her step is fai - ry

light.

Milkmaids.

Chorus.

Her eyes So

So light, Her eyes So

Is her step, are so bright,

So light is her step, Her eyes are so bright, They

They

such a maid must bring de - light, Eyes so bright, step so light, These

such a maid must bring de - light, Eyes so bright, step so light, These

bright bring de - light, Eyes so bright, step so light, These

such a maid must bring de - light, de - light de - light, These

must bring de - light, de - light de - light, These

must bring de - light, Eyes so bright, step so light, These

poco rall. **Grazioso.**

qualities must bring de - light. She's the manner and mien of my la - dy fine, And

qualities must bring de - light. *poco rall.*

traits bring de - light.

qualities must bring de - light.

traits bring de - light. *poco rall.*

traits bring de - light.

poco rall. **Grazioso.**

rall. *rall.*

e-ven her cows are i - dyl - lic kine, Such milk-maidens po - ets and painters find, And it's

rall. *rall.*

a tempo

proper to add We are just that kind. With manner and mien of my la - dy fine, And

Milkmaids. With manner and mien of my la - dy fine, And

With manner and mien of my la - dy fine, And

a tempo

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk - - - maids

rall.

pain-ters find, And it's prop-er to add, we are all just that kind.

rall.

pain-ters find, And it's prop-er to add, we are all just that kind.

rall.

pain-ters find, And it's right to add, we're all just that kind.

rall.

f

p

Allan a Dale.

f

Nay, the kind of milkmaids that you describe, Are milkmaids seen very

mf

rare-ly; The real milkmaid she is old and fat, Her fig-ure's something to cav-il at, Her

hands are rough and her gown home-spun, She but sings when her work is done. — Of

all her life 'tis the sad - dest tale When a cow kicks o - ver a

brimming pail, Her life's a mer - ry - round, 'tis said, Of ris - ing and work - ing and

Annabel. *a tempo* *ff* With the man - ner and mien of my la - dy fine, E'en the

Allan a Dale. *ff* go - ing to bed. With the man - ner and mien of my la - dy fine, E'en the

Milkmaids. *ff* With the man - ner and mien of my la - dy fine, E'en the

Chorus. *ff* With the man - ner and mien of my la - dy fine, E'en the

a tempo *ff*

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids do po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

No 4. Scene.

Entrance of Robin Hood.

Allegro deciso.

Annabel. *f* Come the bowmen in Lin - coln green,

Dame Durden. *f* Come the bowmen in Lin - coln green,

Allan a Dale. *f* Come the bowmen in Lin - coln green,

Robin H. and Archers. *f* We

Basses. *f* We

Milkmaids and Chorus. *f* Come the bowmen in Lin - coln green,

Allegro deciso. They are seen

PIANO. *f* *p* *f*

Fin - er archers were nev - er seen,

Fin - er archers were nev - er seen,

Fin - er archers were nev - er seen,

come un - to Not-tingham fair,

come un - to Not-tingham fair,

Fin - er arch-ers were nev - er seen,

Clad in green

9321

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.

Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.

Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.

Vic - - tors are we in the fray, Wel -

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.

Vic - - tors in the fray, Vic - - tors brave are they.

They win the day. yes, braye are they.

Mer - ry sport we ev - er find - is there.

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The

come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

Welcome are you to Nottingham fair.
 Wel - - come ev - er you are.
 Robin. Wel - - come ev - er you are. *mf*
 In the
 arch - e - ry con - test is done, And all priz - es we won. **Archers with Chorus.**
 arch - e - ry con - test is done, And each prize we won.
 Wel - come are you to Not - tingham fair.
 Wel - - - come ev - er you are.
 Wel - - - come ev - er you are.
cresc. *ff* *ff* *p*
 leaf - y shades of the woodland glades Of Sherwood's greenwood tree. — Where the
 red deer springs and the thros - tle sings Is the dear - est spot to me, — Is the

dear-est spot to me. — For nev-er a care i' the world comes there, And

colla voce *p*

poco rall.

nev-er you hear a sigh — As you love and laugh, As you quip and quaff, So

poco rall.

ff con spirito

gai-ly the days go by. — Then hey! for the mer-ry green-

ff

wood, say I, And give me a bow of yew, — Let

mine be the life that is free from strife Where friends are staunch and

Annabel. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let

Dame D. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Allan a Dale. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Mine

Robin. *ff* true. — Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let
give me a bow of yew, — Let

Outlaws and Chorus. *ff* Then hey! for the mer-ry green-wood, say I, And give me bows of yew, — Mine

Then hey! for the mer- - ri - est greenwood, Give me bows of yew, — Mine

mine be the life that is free from strife, and true. — *p*

is the life that's free from strife, and true. — *p*

is the life that's free from strife, and true. — *p*

mine be the life that is free from strife, Where friends are staunch and true. —

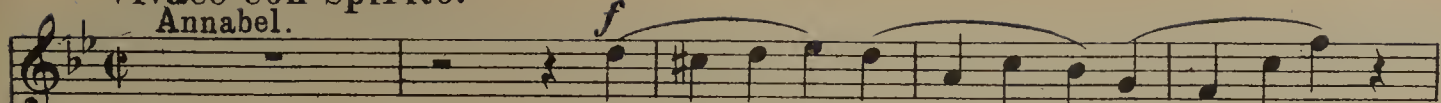
mine be the life that is

is the life that's free from strife, and true. — *p*

is the life that's free from strife, and true. — *p*

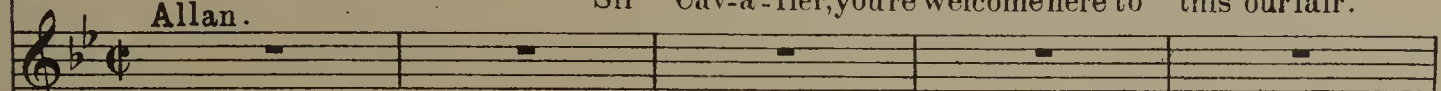
Vivace con spirito.

Annabel.

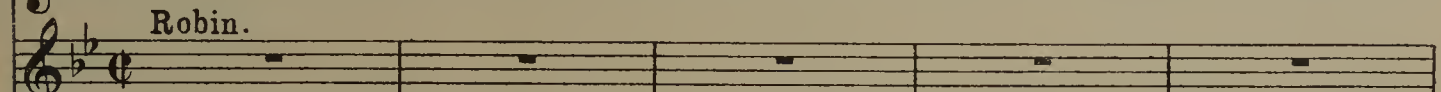


Allan.

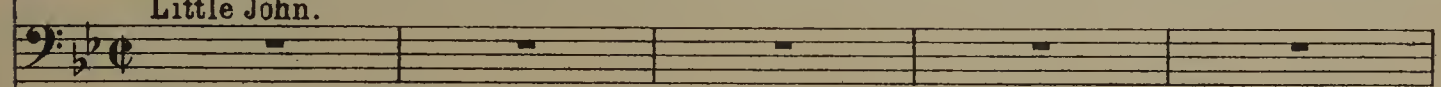
Sir Cav-a-lier, you're welcome here to this our fair.



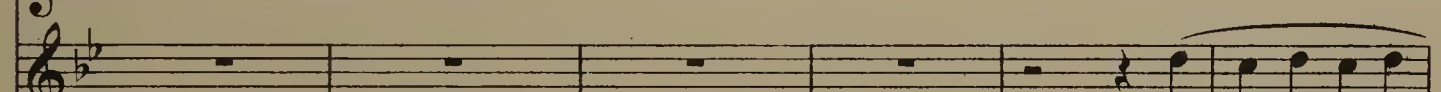
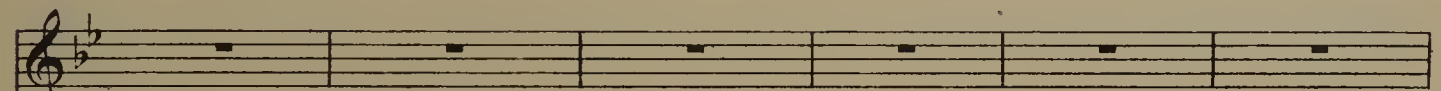
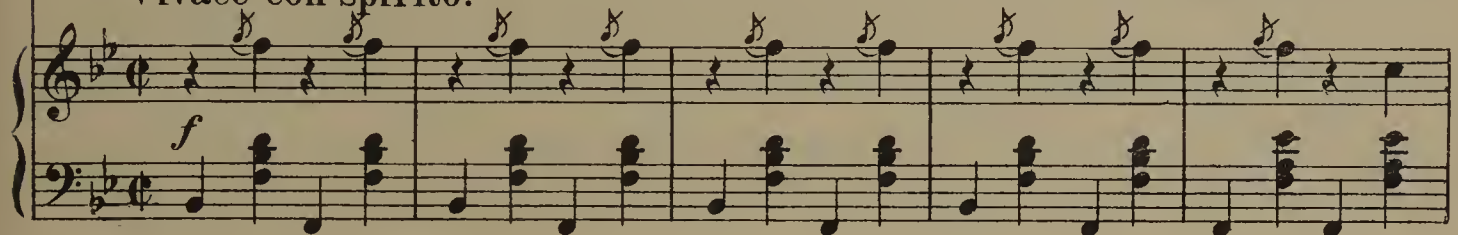
Robin.



Little John.



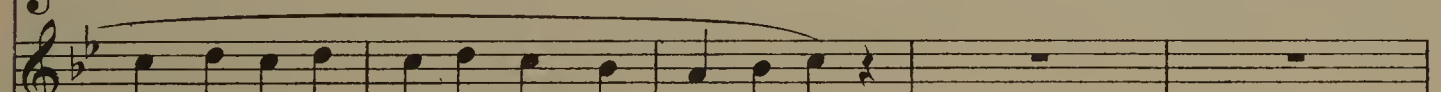
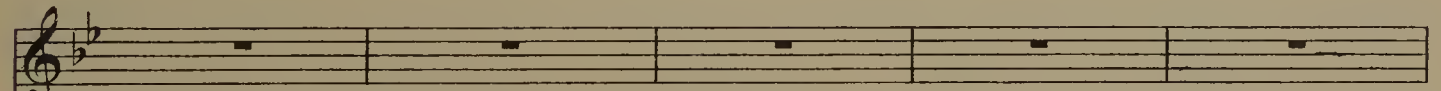
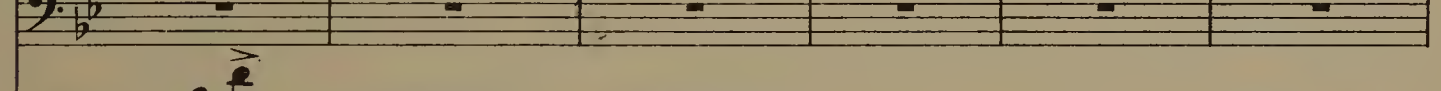
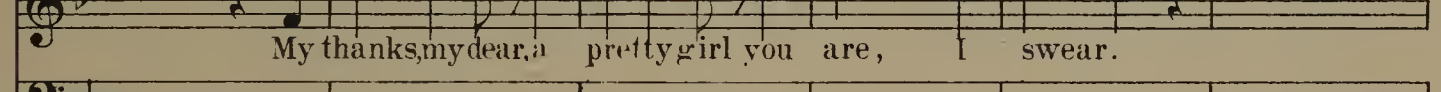
Vivace con spirito.



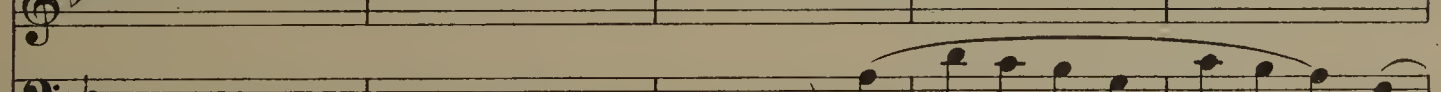
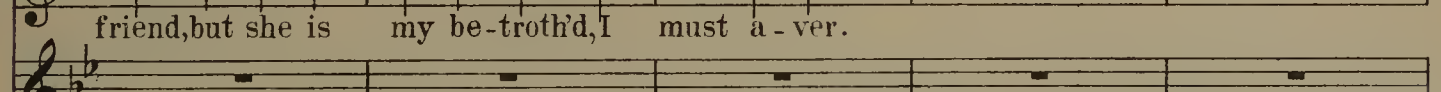
Just pardon me, my



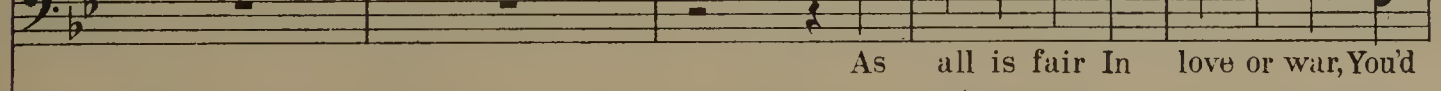
My thanks, my dear, a pretty girl you are, I swear.



friend, but she is my be-troth'd, I must a-ver.



As all is fair In love or war, You'd



As all is fair In

As all is fair In

bet-ter not make love to her.

This system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first vocal staff has a dynamic marking of *f* (forte) at the beginning of the phrase 'As all is fair In'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

This system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The key signature has two flats. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

scoff at him who takes it ill.

As all is fair In love or

scoff at him who takes it ill. As all is fair In love or war, I scoff at him who

As all is fair In love or

This system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The key signature has two flats. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him, at
 takes it ill, As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him who

takes it ill. — All is
 him who takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is

meno mosso

rall.

Allegro commodo.

fair in love and war, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love and war, they say, they say, With a heigh and a lil-y gay, And a
 fair in love, they say, they say, With a heigh and a lil-y gay, And a

Allegro commodo.

man can rightly win an-y maid whom he may, As the prim-rose spreads so

man can win an-y maid whom he may, As the prim - - rose spreads

man can rightly win all maids he may, As the prim - - rose spreads

man can win all maids he may, prim - - rose spreads

sweet - - ly, 'Tis the mer-ry time when birds be-gin to sing,

so sweet - ly, Yes, yes, it is the May - time,

so sweet - ly, Fa la la la la la

sweet - - ly, Fa la la la la la

'Tis the mer-ry time of Spring. Fa la la la fa la la la

'Tis the mer-ry time when birds be-gin to sing. Fa la

Fa la la la la la Fa la

la, Fa la

fa la la la fa la la la fa la la la la. Maid-en

la la fa la la la la la. Maid-en

la la fa la la la la la. Maid-en

Fa la fa la la la la. Maid-en

fancies love to stray, so they say, so they say, With a heigh — and a

fan - cies stray, so they say, so they say, With a heigh — and a

fancies love to stray, they say, they say, With a heigh — and a

fan - cies stray, they say, they say, With a heigh — and a

lil - y gay, And the birds will choose their mates In the sweet month of May, As the

lil - y gay, And the birds choose mates In the sweet month of May, As the

lil - y gay, And the birds will choose their mates In time of May, As the

lil - y gay, And the birds choose mates In time of May,

primrose spreads so sweet - ly, Daffodils around are bloom - - - ing, And

prim - rose spreads sweet - ly, Daffodils around are bloom - - - ing,

prim - rose spreads sweet - ly, Daffodils around are blooming, fa la la la la la,

prim - rose spreads sweet - ly,

vi-o-lets the woods per - fum - - ing, All is fair in love, — As the

Vi-o-lets the woods per - fum - - ing, All's fair, as the

Vi-o-lets the woods per - fuming, fa la la fa la la la fa la la la fa la la — la la. The

Vi-o-lets the woods per - fum - - ing, All is fair in love, as the

rall. primrose spreads so sweet - ly. **Agitato.** *f* How now! What is the row?

prim - rose spreads sweet - ly. *f* How now! What is the row?

rall. prim - rose spreads sweet - ly. *f* How now! What is the row?

rose spreads so sweet - ly. *f* How now! What is the row? How now! What is the row?

rall. **Agitato.** *cresc.*

Annabel.

Lento.

ff Ah! Dame D.

ff Ah! Allan.

ff Ah! Robin. *rall.*

ff Ah! Little John. Whom have we here? Yes, who are they approaching here?

ff Ah! Whom have we here?

ff Ah! Chorus. *rall.*

ff Ah! Whom have we here?

ff *rall.* Lento.

Allegro.

(to Maid Marian)

Who is it pray? Explain!

Who is it pray? Explain!

Pray tell, why is this af - fray? Explain!

Who is it pray? Explain. why is this af -

Who is it pray? Explain!

Explain!

Explain!

Allegro.

Explain!

Annabel.

Pray who will ex - - - plain, who will ex - - -
Allan a Dale and Dame D.Pray who will ex - - - plain, who will ex - - -
Robin.Pray? who will ex - - - plain, who will ex - - -
Little John.

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

molto f e marcato

Maid Marian.

Let me alone, un-hand me sir, now.

Yes, please explain to me, for one, I'd

plain. Let her alone, un-hand her sir, now.

plain? Pray tell.

plain? Pray tell.

Little John.

plain? Pray tell.

Scarlet.

Yes, explain, yes, explain, pray.

plain. Let her alone, un-hand her sir, now.

plain? Pray tell.

plain? Pray tell.

leggero

like to know what I have done; He wants to fight this priestly churl Be-cause I kissed a pretty girl.

Allan.

Robin. What

Little John. What

Scarlet with Basses. What

Allan.

girl? Explain.

Robin.

girl? Explain.

Little John.

girl? Explain.

Friar Tuck.

When I can get my breath I'll tell you what be-fell, I saw this lit-tle cox-comb here Make

girl? Explain.

placido

Friar Tuck.

love un - to a pret - ty dear, And he gave her a re - sounding kiss Up -

Maid Marian.

Annabel.

Allan a Dale.

Robin Hood.

Little John.

Friar Tuck.

rall.

on the cheek, a - bout like
Sopran I.

Sopran II.

Tenori.

Bassi.

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Then down with him!

Maid Marian.

nev - er of - fered such a kiss, 'Twas just a ti - ny one like this.

Allan a Dale.

You

Maid Marian.

Annabel.

Allan a Dale.

Come now explain.

seem to think it is a feat To kiss each pretty girl you meet.

Robin Hood.

Come now explain.

Little John and Friar Tuck.

Come now explain.

Sopran I.

Sopran II.

Tenori.

Come now ex-plain.

Bassi.

Come now ex-plain.

*rall.**colla voce*

Tempo di Marcia.

con spirito

Maid Marian.

came as a Cav-a - lier, and I think you'd take it not a - miss,

Annabel.

Allan a Dale.

Robin Hood.

We take it much a - miss,

Little John and Friar Tuck.

We take it much a - miss,

Sopran I.

Sopran II.

Tenori.

We take it much a - miss,

Bassi with SCARLET.

Tempo di Marcia.

f con spirito

If as a Cav-a - lier I am nev-er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

cresc.

Nev - er a Cav-a - lier would be gal-lant Knight both brave and true, Who

both brave and true

both brave and true

both brave and true

both brave and true

cresc.

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ff would not confer a kiss on a girl who wished him to. *f* Cava.

ff quite true.

ff quite true.

ff quite true.

ff quite true.

ff quite true.

ff quite true.

ff *sempre*

Maid Marian.

liers, I de-clare, must give heed to the call of love, Cava liers e'er must be In their Annabel.

Dame Durden and Allan a Dale.

Robin Hood.

To the call of love,

Little John and Friar Tuck.

To the call of love,

Scarlet.

To the call of love,

To the call of love,

manners so gay and free, And if you had been by You would do, I am sure, as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as
e'er so gay and free, we'd have done as

Maid Marian.
I. Cav-a - liers must e'er o - bey the call, the call of
Annabel.
he. of
Dame Durden and Allan a Dale.
he. of
Robin Hood.
he. of
Little John and FriarTuck.
he. of
Soprano I.
Soprano II.
Scarlet.
Tenori and Bassi.
he. of

[illegible][illegible]

done just the same as you. For that's the way one should appear as a Cav - a - lier. _____

done just the same as you. For that's the way one should appear as a Cav - a - lier. _____

done just the same as you. Thus should one e'er appear as a Cav - a - lier. _____

done just the same as you. Thus should one e'er appear as a Cav - a - lier. _____

done just the same as you. Thus should one e'er appear as a Cav - a - lier. _____

For that's the way one should ap-pear as a Cav - a - lier. _____

done just the same as you. Thus should one e'er ap-pear as a Cav - a - lier. _____

done just the same as you. Thus should one e'er ap-pear, 'Tis clear. _____

done just the same as you. Thus should one e'er ap-pear, 'Tis clear. _____

No 5. Duet.

Maid Marian. Robin Hood.

Andante con moto.

p
marcata la melodia

p.
L. H.

Maid Marian.

Robin Hood.

con gran espressione

mf
Though it was within this hour we met I've dream'd of

such a face as thine, Dreams I love to think of even yet,

'Twas not mine!

When I held thy lit - tle hand in mine. Ah! then to

It was for that dreamland face to pine. Ah no!
wake was for that dreamland face to pine. Will that dream come true?

Not so! Nay, I may not let thy dream come to pass, tis not true!
Let me dream anew? Thou dost not love me then, and my dream is not true?

Allegretto grazioso.
dolce
Who knows what fate may thee a-wait If thy constancy time and distance

Allegretto grazioso.
mf
prove? This hand of mine may yet be thine, If fi - del - i - ty is a part of love.
May be mine! True is my love. Long,

Più mosso.

p If that is true, I for - get. Come
f long a - go, some time I know, In dreamland fair we met.

Più mosso.

f *p*

not so nigh I pray you, fie! Your - self do not for - get. I
f *p*
 Yes, we have met, I think of it e'en yet, e'en yet.

dolce
 heard thy voice long, long a - go So ten - der - ly we met.
 Ah yes! Dream - ing ten - der - ly we met. What
dolce *p* *simile*

Love ev - er will be our
 joy to hear those words, my dear, Love ev - er will be our

Moderato. *p* *rall.**a tempo*

guide. Pray come not nigh With mournful sigh, Love that I own Is joy a -

guide.

Moderato. *p* *rall.* *a tempo*

lone; Love should be glad, Ne'er should be sad, Happy for ever, and such love have I.

Ne'er should be sad, Hap - py e'er, such love have I.

marcata la melodia *f* *rall.*

Tempo di Valse.

ff Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

ff Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Tempo di Valse.

ff

Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.

Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.

rall. *p.*

No. 6. Song.

Sir Guy, The Sheriff and Chorus.

Allegro.

Piano introduction in G major, 2/4 time. The right hand starts with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) and the left hand with a bass line (G2, A2, B2, C3, B2, A2, G2). Dynamics include *ff* and *p*. A handwritten note "L.H. p" is present.

The Sheriff.

f

marcato

1. I am the Sher-iff of Not - tingham, My
2. The mer - ry Sher-iff of Not - tingham, He

Piano accompaniment for the first line of the Sheriff's song. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*.

Piano accompaniment for the second line of the Sheriff's song. It continues the melody and bass line. Dynamics include *f*.

Sir Guy.

He's a won-der-ful wight,
And re - fus - es all bail,

The Sheriff.

ge - nius quite,
put him in jail,

I'm con - sidered re - marka-bly bright. If
As an ar - gument that will not fail. If

Soprano I.

He's so bright
In the jail

Soprano II.

So bright
In jail

CHORUS.

Tenori.

So bright
In jail

Bassi.

So bright
In jail

Piano accompaniment for the chorus. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f*.

Bow low! Bow low!
Bow low! Bow low!

a - ny one fractures the light - est law
a - ny ple - be - ian my greatness mocks,

A glance from me fills all his
I an - swers by putting him

Bow low! Bow low!
Bow low! Bow low!

1-2. Bow lower still! Bow lower still!

mind with awe.
in the stocks.

Bow low! Bow low!
I would if I were you. You may
I would if I were you. You may

1-2. We bow. We bow.

1-2. We bow. We bow.

1-2. seek for aye, But you never will descry Such a wond'rous Sheriff as I. Such a

f He makes no er-ror, *ff* It striketh ter-ror, He's a seething brain
 brain, — Such an eye, — I've a seething brain which can
f He makes no er-ror, *ff* It strik-eth ter-ror, He's a seething brain which can
 He's a seething brain

right al-way, right al-way, ne'er a-stray. In
 nev-er go a-stray, I am sure to be right al-way. In
 nev-er go a-stray, He is sure to be right al-way. In
 right al-way, right al-way, ne'er a-stray. In

cresc. - ff
 fact, such Sheriffs as we be-hold You do not see ev-'ry day.
 fact, such Sheriffs as you be-hold You do not see ev-'ry day. I
 fact, such Sher-iffs as we be-hold You do not see ev-'ry day.
cresc. -

In short, in-fal-lible

nev - er yet have made one mistake, I'd like to for va - rie - ty's sake, In short, in-fal-lible

e'er I am.

e'er I am The Sheriff of Notting-ham.____

e'er I am.

e'er I am.

1st Verse.

2nd Verse.

No 7a. Trio.

The Sheriff, Sir Guy and Maid Marian.

Maid Marian.

Sir Guy.

The Sheriff.

PIANO.

The Sheriff. *mf*

When a peer makes love to a dam-sel fair, makes love to a dam-sel

fair, — Be - fore he begins to make his confession He stands stat-u - esque - ly to

make an impression, Well something like this, or something like that, Or something like this is the

prop-er air; Do you think you could do like that, my lad? For these are the arts of the

peer-age; Do you think you could do like that, my lad? That's ver-y nice, pret-ty

Sir Guy. *rall. ad lib.* **Meno mosso.**
I think, as you say, it is not half bad; I'll follow your sug-gestion, And

The Sheriff.
well, not bad.

Meno mosso.
rall. ad lib.

Allegro moderato.
I will ask the fateful question.

Quite sol

Allegro moderato.
p

Maid Marian.

Churning, churning, churning all the livelong day,

Earning, earning, earning wherewithal to pay For a gown of sat-in rare, For a

ribbon for my hair; Colin surely will declare That he loves me, loves me,

loves on-ly me! Fa la la! Fa la la! fa la

Maid Marian.

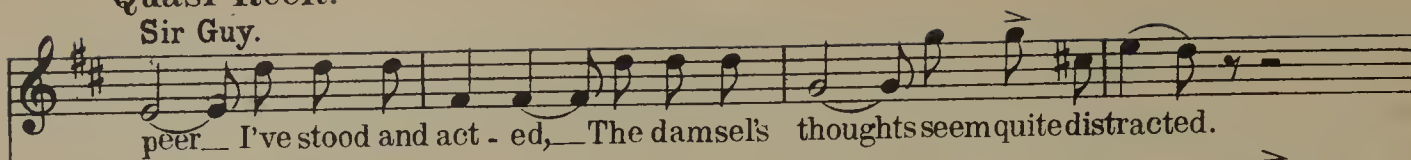
la la fa la la la fa la la la la fa la la la la la!

Sir Guy.

Tho' like a

Quasi Recit.

Sir Guy.



The Sheriff.

Quite so!

Quasi Recit.

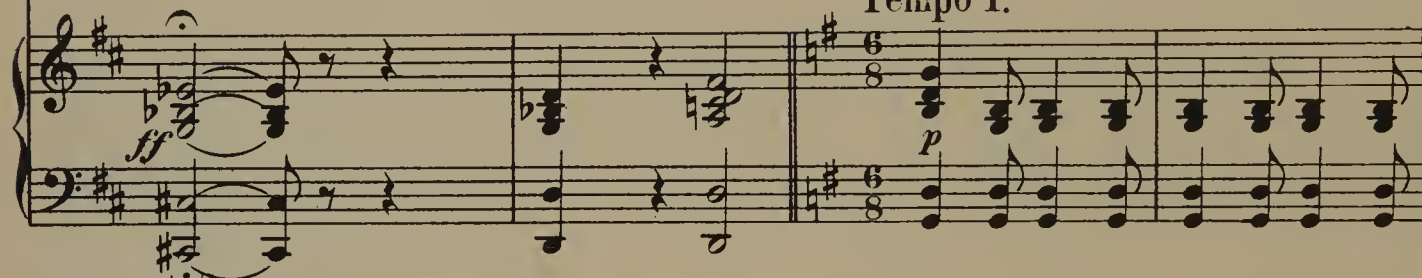


Tempo I.

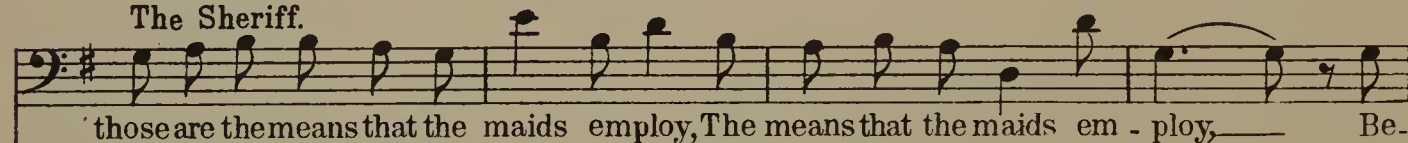


Oh,

Tempo I.



The Sheriff.

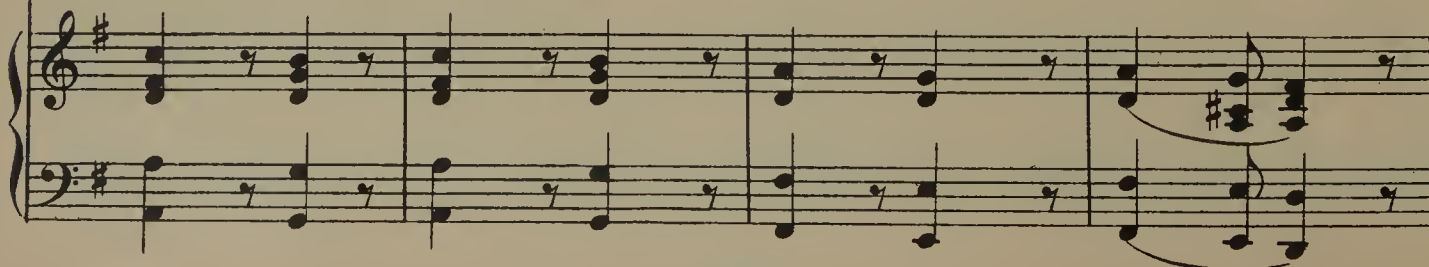


Sir Guy.

The Sheriff.

Does

fore she begins to yield to his pleading She has to pretend that she gives lit-tle heeding.



this kind of thing? That's just what they do when they think they're coy;
 No, this kind of thing! That's just what they do when they think they're coy; Do not

So
 mind lit-tle things like that, my boy! That's what they do when they think they're coy.

rall. ad lib.
 that is the way— they act when coy.
 Re - peat now af - ter me:

Tempo di Valse.

Moderato.
 What is that?
 Sweet - heart, own sweetheart, bonny eyes,
 Sweet - heart, my own sweetheart, Lift up thy bon - ny eyes,

How very

Yes, bid with Love's fond art Now my drooping spir - its rise.

And bid with Love's fond art. My drooping spir - its rise.

flat!

I pray you both be-

Down on his peer-less knee, down on my peer - less

Behold a peer who kneels Down on his peer-less knee, down on his peer - less

gone! _____ Have

knee, _____ A fie-ry flame for thee, Ar - dent love for

knee, _____ And who dis - tinct - ly feels A fie-ry flame for thee, Ar - dent love for

leggiero

done! If for love of me you burn, thee! Shall I help you to thee!

leggiero

Well yes, pray, help me to churn, You may churn? Let me, pray! Yes, I will churn, Yes, for love of you I burn! He'll help you churn, Help you to churn, to churn, Yes, helper, yes

help me in churning, I churning, you're learning, My love you'll be earning, yes, help me to Learning this churning Her hand I am earning, I'm learning to help her help her to churn, 'Tis right that you should help her churn, help her

churn._____

churn._____

churn._____ I'll il-lustrate the art, By which to win her heart. Sweet-heart my

sweet, sweetheart,

What are they say - ing?

my own sweetheart, Lift up thy bon - ny eyes,_____ And

own sweet-heart, Lift up thy bon - ny eyes,_____ And

Their wits are stray - ing!

bid with Love's fond art Now my drooping spir - its rise._____

bid with Love's fond art My drooping spir - its rise._____

Who for love of me is burning!

Behold a peer who kneels Down on his peer-less knee And who for love doth burn!

Down on his peer-less knee, Burn! burn! burn!

I see a peer who kneels Down on his peer-less knee For love of me,

For love of her I'm churning and burning, Her hand I am earning, For

For love of her You're churning and burning, Her hand you are earning, For

ad lib.

For love of me you churn. Oh! how I wish they'd go!

love of her I churn. Oh no!

love of her you churn. Oh no!

colla voce

Allegro moderato.

Allegro moderato.

mf
Churning, churning, churning all the live - long day, Earning, earning, earning wherewith-

For a gown of sat-in rare, For a rib-bon for my hair, Sure-ly
al to pay, Churn - ing, she does not care.
All the day. Churn - ing, Take care!

rall. - *a tempo*

Col-in will declare That he loves me, loves me, loves on - ly

Love me, love on-ly me, love on-ly me,

Love him, yes, love him,

rall. - *a tempo*

me, Fa la la Fa la la Fa la

me, Fa la la Fa la la Fa la

Churning, churning heads are turning, with love burning. He is earning by his churning Ev'ry right to

dim. - *p* *rall.*

la la fa la la la fa la la la fa la la la la la!

dim. *p* *rall.*

call you his, to call you his, fa la la!

dim. - *p* *rall.*

Annabel. *f* Come the bow-men in

Dame Durden. *f* Come the bow-men in

Allan. *f* Come the bow-men in

Robin and Tenors. *f* Come the bow-men in

Robin H. and Archers. *f* Come the bow-men in

Milkmaids and Chorus. *f* Come the bow-men in

PIANO. *mf*

Lin - coln green, Fin - er Archers wêve

Lin - coln green, Fin - er Archers wêve

Lin - coln green, Fin - er Archers wêve

We come un - to Not - tingham fair.

We come un - to Not - tingham fair.

Lin - coln green, Fin - er Archers wêve

Lin - coln green, Fin - er Archers wêve

f

nev - er seen, Vic - tors are they, and gal - lant and gay,
 nev - er seen, Vic - tors gal - lant and gay,
 nev - er seen, Vic - tors gal - lant and gay,
 Vic - tors are we in the fray,
 Vic - tors they, and how gal - lant and gay,
 nev - er seen, Vic - tors in the fray,
 Clad in green they win the day,
 Victors ev - er where val - or holds sway. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 We come un - to Nottingham fair. Mer - ry
 Vic - tors are we in the fray. We come un - to Nottingham fair. Mer - ry
 Vic - tors ev - er where val - or holds sway.
 Vic - tors brave are they. Mer - ry
 Yes, brave are they. Mer - ry

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there. The Arch - er - y con - test is

sport we ev - er find is there. The Arch - er - y con - test is

sport we ev - er find is there.

sport we ev - er find is there.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

done, And all priz - es we've won.

done, And each prize we won.

Wel - come you to Not - ting - ham fair.

Wel - - - come ey - er you are.

Wel - - - come ev - er you are.

ff

cresc.

cresc.

Nº 8. Finale I.

Moderato.

Marian.
Annabel.Dame Durden.
Allan.

Robin.

Little John.

Friar Tuck.

Chorus.

PIANO.

Moderato.

With - in there, within there, What

With - in there, within there, What

What ho! What ho! With-in there.

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

ho!

With -

ho!

With -

What ho! What ho! With - in there!

ho!

With -

ho!

With -

ho!

With -

ho!

With -

in there, within there, what ho! —

in there, within there, what ho! —

For you, Lord Sher-iff. we a - wait, to —

in there, within there, what ho! —

in there, within there, what ho! —

in there, with-in there, what ho! —

in there, with-in there, what ho! —

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the

fail us would be rash. — So of our call be heedful, And come, produce the

Scarlet with Little John.

So of our call be heedful, And come, produce the

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, no. Pro -

needful. For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

duce his ti - tle and his estate, And al - so produce the cash. _____

duce his ti - tle and his estate, And al - so produce the cash. _____

duce my ti - tle and my estate, And al - so produce the cash. _____ We

duce his ti - tle and his estate, And al - so produce the cash. _____

duce his ti - tle and his estate, Likewise produce the cash. _____

duce his ti - tle and his estate, And al - so pro - duce the cash. _____

duce his ti - tle and his estate, Likewise pro - duce the cash. _____

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's knocker, We

deciso

marcato

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

marcato

Poco agitato.

knocker.

knocker.

knocker.

Sheriff. (enters)

ff

Come, come! what means this

knocker.

knocker.

knocker.

Poco agitato.

Sheriff.

din so loud Disperse, ye noi-sy crowd! What means this din? Disperse, ye noisy crowd!

Little John.

Scarlet.

Dis -

Dis -

Dis -

ff

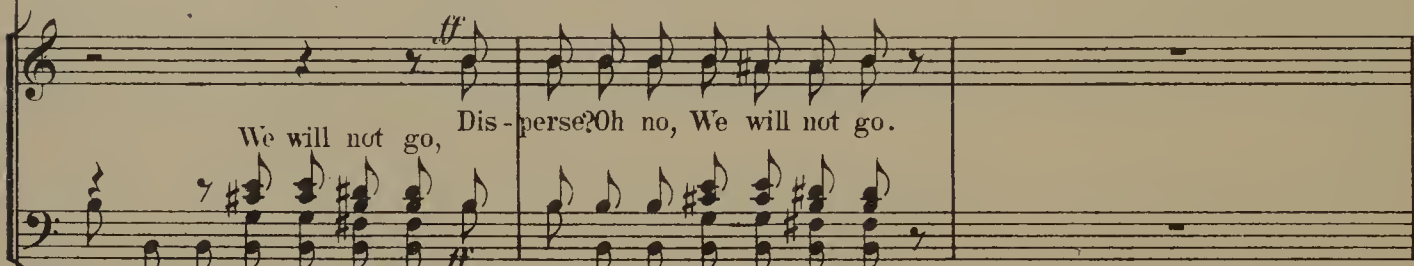
Little John.

ad lib.

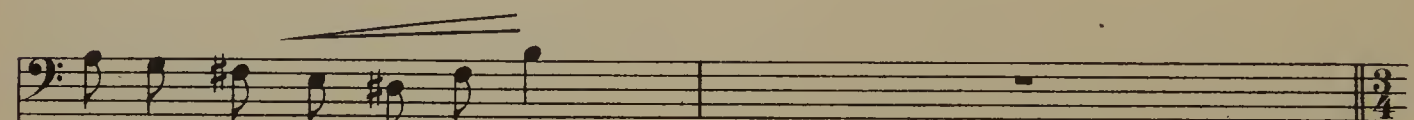
Scarlet.



perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.



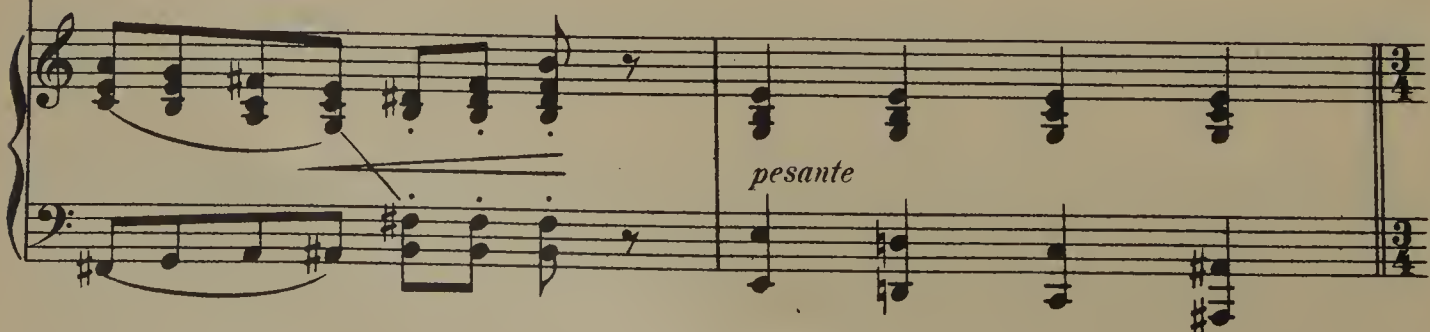
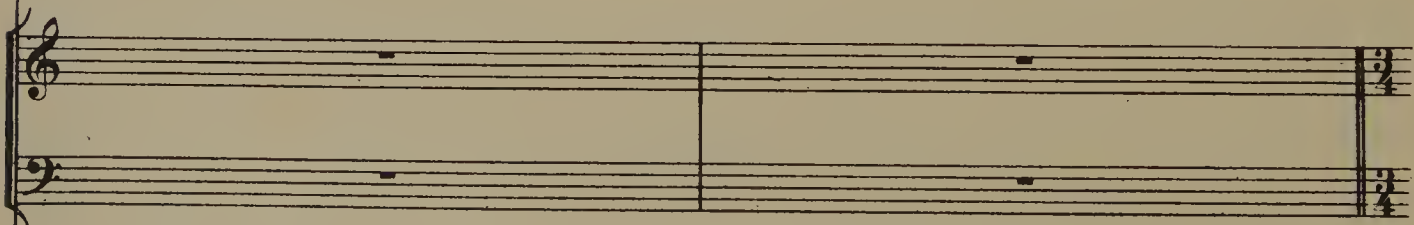
perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.



so for - bear that haughty sneer.



Just harken to our friends' re - cit - al,



Robin.

Andante.

Sheriff.

De-clare me now the Earl. ____

Scarlett.

No

Then confer on him his ti - - - tie. ____

Andante.

Sheriff.

Earl are you, in sooth, ____ You vain, presumptuous youth, ____ You

Robin.

Sir Guy.

What, no Earl?

What, no Earl?

Sheriff.

What, no Earl?

vain, presumptuous youth!

What, no Earl?

marcato

Sheriff: I find that by your father's will you are disinherited!

Robin: Disinherited?

Sheriff: Here are the documents. Before your birth, your father was secretly married to a young peasant girl, who died when the Earl's first child was born. That first-born son was reared by me. Behold him! The rightful heir of Huntington, as these documents fully prove.

Robin: What do I hear?

Lento.

mf misterioso

Sheriff.

f

This

ff mf

Allegro pomposo.

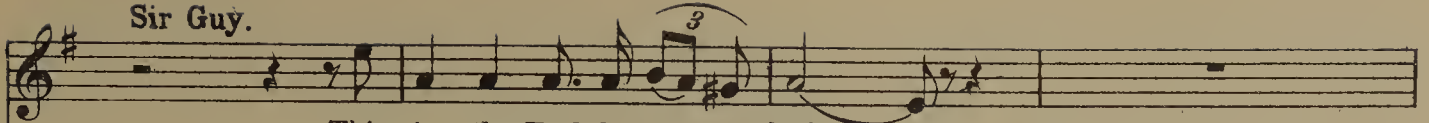
statements true, you can - not move it, Here are the doc - u - ments to

Robin.

This is some trick mendacious.

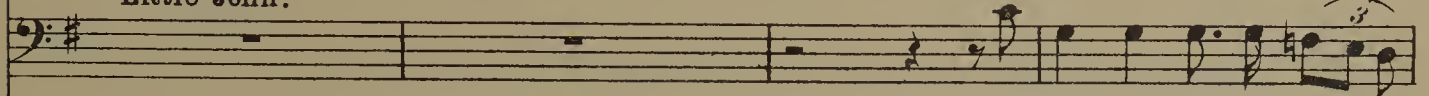
prove it! Not so! it is ve - ra - cious.

Sir Guy.

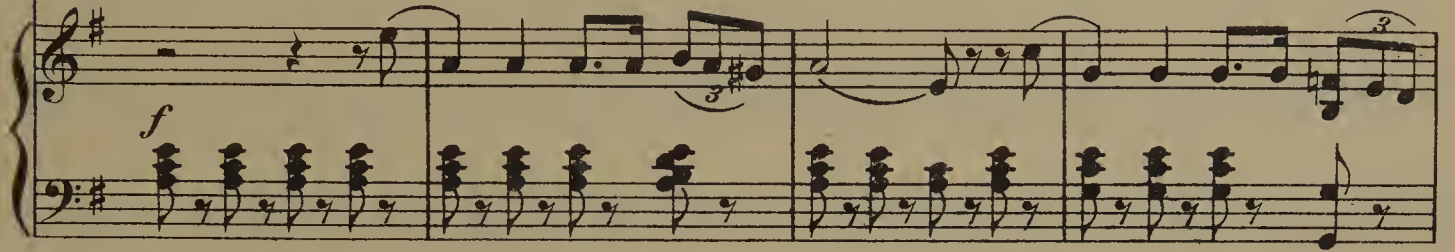


This is the Earl beyond all doubt - ing.

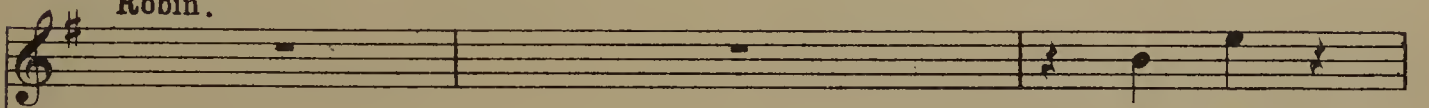
Little John.



At such an Earl we all are

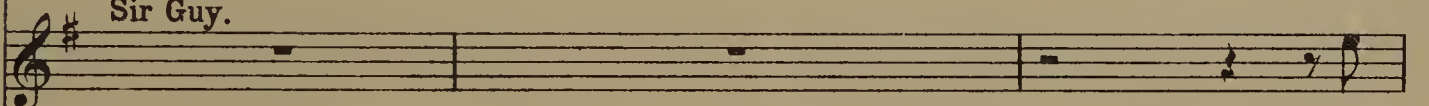


Robin.



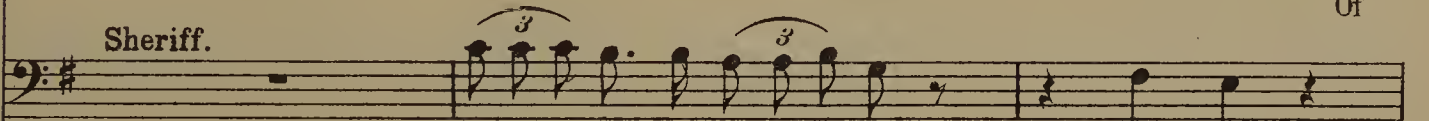
No Earl.

Sir Guy.



Of

Sheriff.



This is no trick mendacious. It is quite true.

Little John.



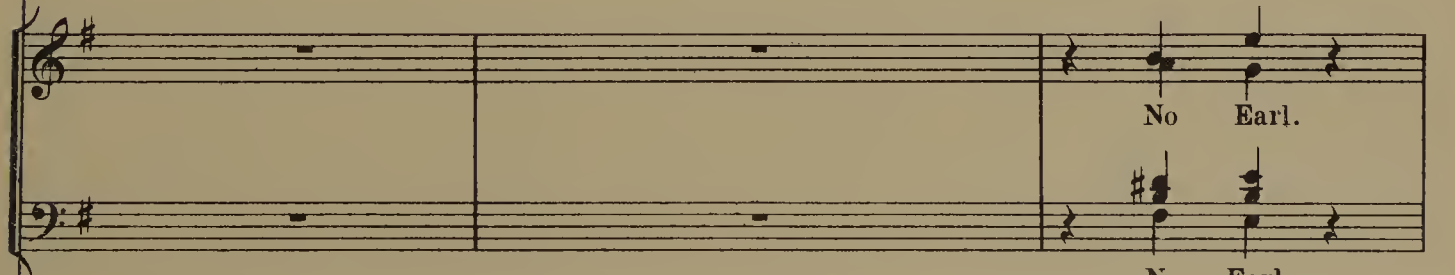
flout - - ing.

He is not the Earl.

Scarlet.

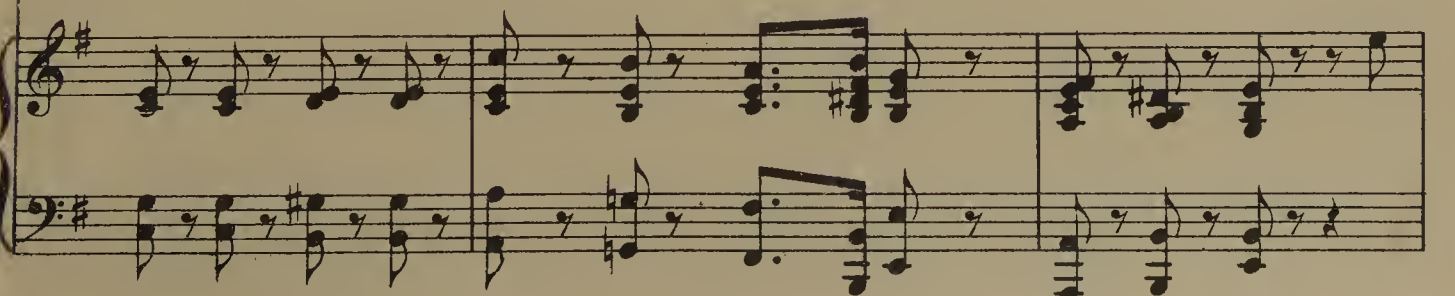


He is not the Earl.



No Earl.

No Earl.



Andante.

course, I am the Earl. —

These pa - pers prove it quite; — I

They can't be right.

They can't be right.

Andante.

f

3

rall.

'Tis not right, No 'tis not right. —

rall.

They prove it quite, And must be right. —

rall.

made them all my - self, And know — they're right. —

rall.

'Tis not right, No 'tis not right. —

rall.

'Tis not right, No 'tis not right. —

rall.

It is not right. —

rall.

'Tis not right, It is not right. —

rall.

Allegro agitato.

Marian. (aside)

If this young churl uncouth Is Hun-tington in truth, I

will suppress the king's command, I will suppress the king's command, I'll

cresc. molto not ac-cept his hand, I'll not ac-cept his hand.

Robin (spoken) Traitor, in the absence of the king, I know your will is law; but,

when the king returns from his crusades, I know that he will see justice done.

meno mosso

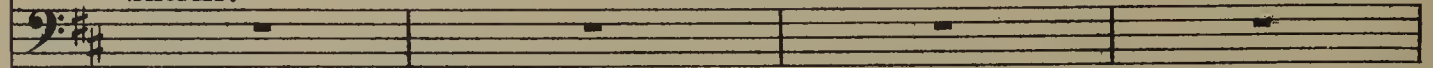
ff *rall.*

Allegro moderato.

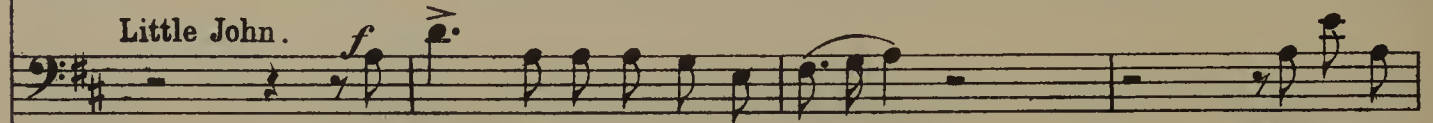
Sir Guy.



Sheriff.

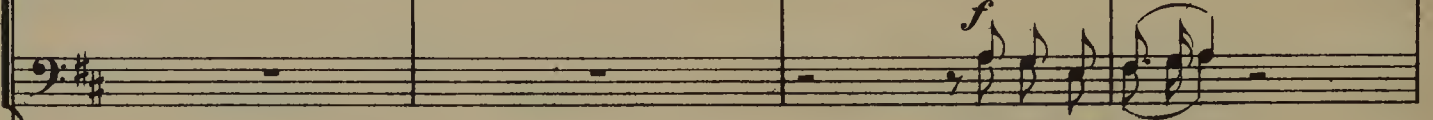
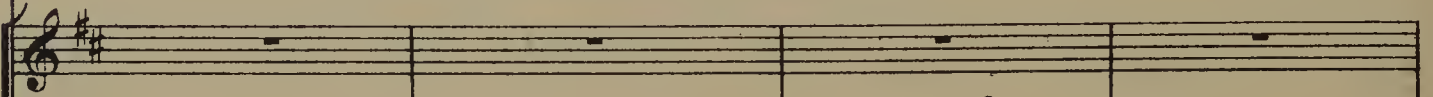


Little John.



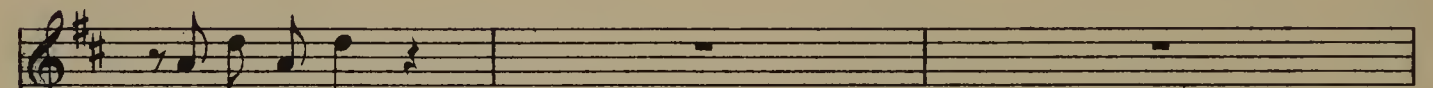
My friend, now take this good stout bow of yew,

This bow of

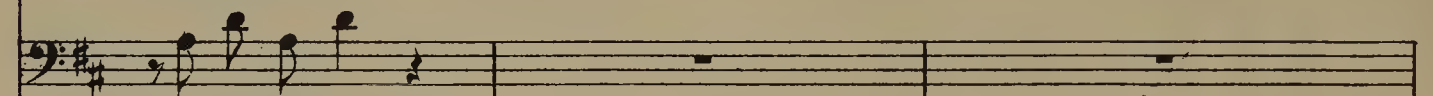


That good stout bow of yew.

Allegro moderato.



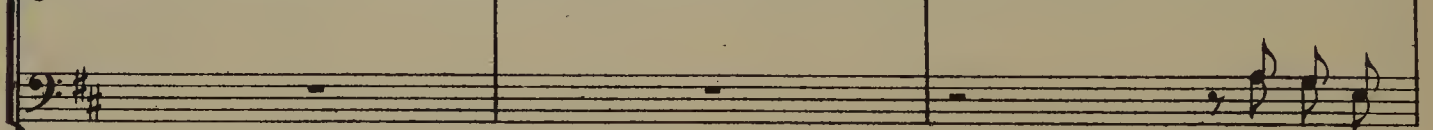
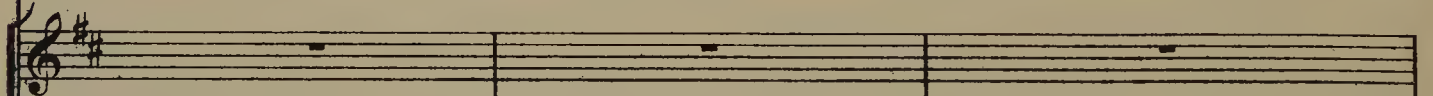
Let's hope he will.



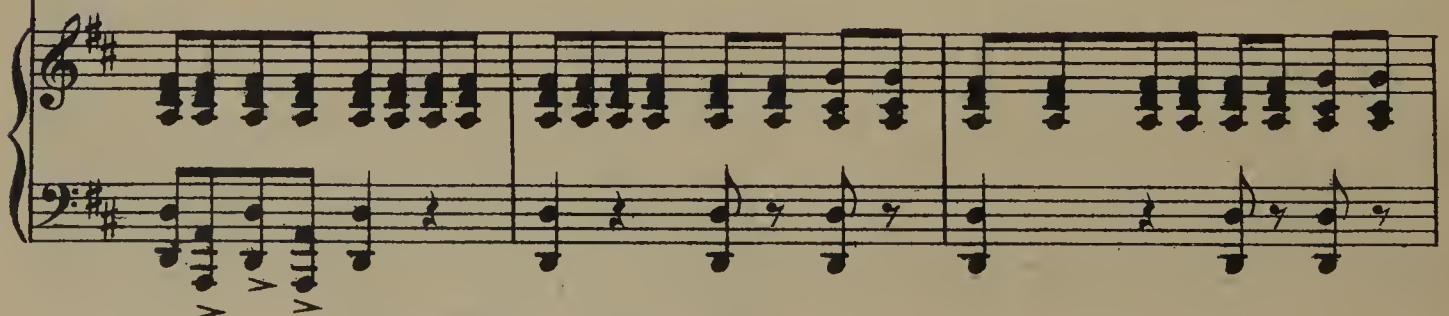
Let's hope he will.



yew, _____ And come to Sherwood, join our jolly, jolly crew.



Come, join our



Our jol - ly crew!

Our jol - ly crew!

Our jol - ly crew! In -

jol - ly, jol - ly crew.

stead of Earl a king you'll be, A king of sub-jects loyal and free, You'll

Robin.

Sir Guy.

Sheriff.

rall.

I will be.

He will be.

He will be.

reign beneath the green-wood tree. The king of outlaws you shall be. And

rall.

colla voce

Little John.

*a tempo**rall.*

where is life as fair and free? An outlaw's life's the life for me! Such mer-ry blades Be-

*rall.**a tempo*

Meno mosso.

Con tezza

Robin.

I take you at your word! your

neath the shades Of Sherwood for-est so gay are we.

Meno mosso.

*rall.**ff**rall.*

hand! And gladly I will join your gallant band.

Oh where is life so

Sir Guy.

Come away, come away.

We are glad all

Sheriff.

Come away, come away.

We are glad all

Little John.

Come away, come away. Oh where is life so

Come away, come away. Oh where is life so

*rall.**ff**rall.*

Tempo I.

fair and free? An out - law's life's the life for me.

this to see, 'Tis plain an out - law he will be.

this to see, 'Tis plain an out - law he will be. *rall.*

fair and free? An out - law's life's the life for me. In syl - van shades we're

fair and free? An out - law's life's the life for me.

Tempo I.

rall.

An outlaw's life's the life for me. —

For me. —

For me. —

jol - ly blades, An outlaw's life's the life for me. —

For me. —

rall.

Moderato sostenuto.

Marian.



Annabel.

Yes, faithful be.

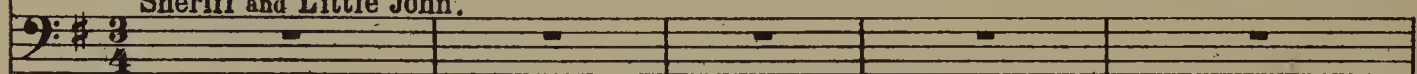


Dame. D. and Allan.

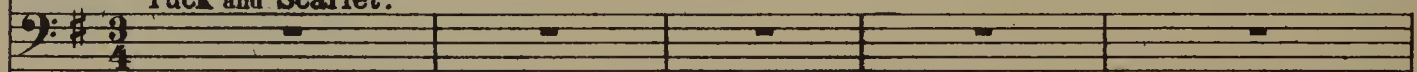


Robin and Sir Guy.

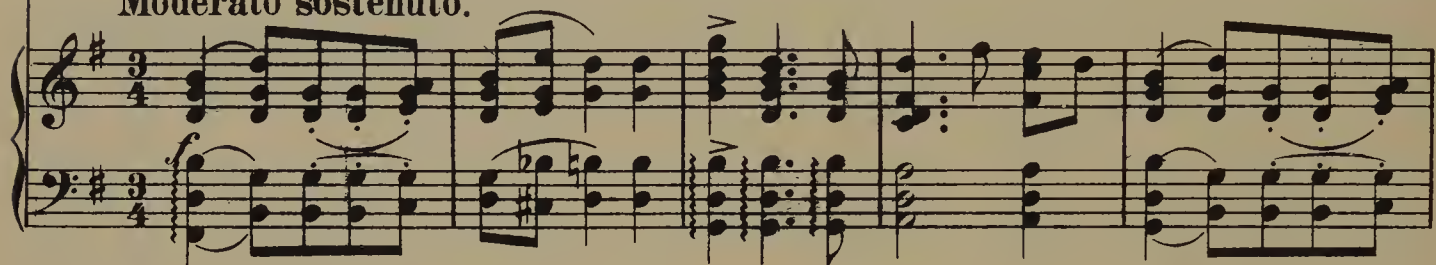
Robin.

Farewell, until we meet again, Farewell to thee; Farewell! although a
Sheriff and Little John.

Tuck and Scarlet.



Moderato sostenuto.



Farewell, un-til we meet a-gain; Ah yes,

Farewell, un-til we meet a-gain; Ah yes,

Farewell, un-til we meet a-gain,

King I reign, E'er true I'll be.

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Chorus.

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,



farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so

farewell to thee. Oh we a - gain shall meet, And ten-der vows re - peat, so

Farewell to thee. E'er fondly faithful may they be; then

Farewell to thee. E'er fondly faithful may they be; then

Farewell to thee. Fare - well.

Farewell to thee. Fare - well.

Farewell to thee. Fare - well.

Vivace.

Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee.

Farewell to thee.

Farewell to thee. Robin. Then a - way, Don't de - lay! Yes, a -

Farewell to thee.

Farewell to thee.

Farewell to thee.

Farewell to thee.

Farewell to thee.

Vivace.

Farewell to thee.

Marian.

way to the forest fair, There a King you may be, And a King who has not a

Robin.

way to the forest fair, There a King you may be, And a King who has not a

Dame Durden with Soprani.

Scarlet and Tuck with Bassi.

You will know not

To the forest come.

You will know not

Marian.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Annabel and Allan.

You will rove in the grove free as air.

Come a - way.

Robin.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Sir Guy.

You will rove in the grove free as air.

Sheriff and Little John.

You will rove in the grove free as air.

care,

In the forest fair.

care,

In the forest fair.

cresc.

lay! Let us go to the wood so free. Come to the woods,
 So free. Then a - way, come a - way to the
 lay! Let us go to the wood so free. Come to the woods
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the

Come a - way, To the woods, Come a -
 woods No de - lay, no de - lay! For the life is so mer-ry
 Come a - way, To the woods, Come a -
 woods No de - lay, no de - lay! For the life is so mer-ry
 forest so green and fair. No de - lay, no de - lay! For the life is so mer-ry
 woods No de - lay, no de - lay! For the life is so mer-ry
 for - est so green and fair. No de - lay, no de - lay! For the life is so mer-ry

way. Come then, come a - way! Fare - well to thee, fare - Annabel.

there, free for aye, Ev - er gay outlaws live, ever free from care! Fare - well to thee, fare -

way. Come then, come a - way! Fare - well to thee, fare -

I'm now an Earl, an

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

well my love to thee, fare - well,

well my love to thee, fare - well,

well my love to thee, Farewell to thee, fare - well, We'll meet a -

Earl as all may see, fare - well,

Come a - way, Come a - way,

Come to the wood Come to the

fare - well, fare - well to thee.

fare - well, fare - well to thee.

gain, fare - well, fare - well to thee.

fare - well, fare - well to thee.

To the for - est fair and free.

wood, The wood so free.

End of Act I.

Act II.

No 9. Opening Chorus.

Allegro moderato.

Allan a Dale.

Little John.

Scarlet.

Tenore I. II.

Bassi I. II.

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Allegro moderato.

PIANO.

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine;—Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. —

marcato

Tra ra ra tra ra! — Oh

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

go. — We'll chase for the roe. Tra ra ra tra ra! — Oh

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

pp *ff*

f *pp* *ff*

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

mf Where is band so gay As Rob - in's band in Lin - coln green? Their

rall.

life is gay, rol - lick - ing life, I ween. —

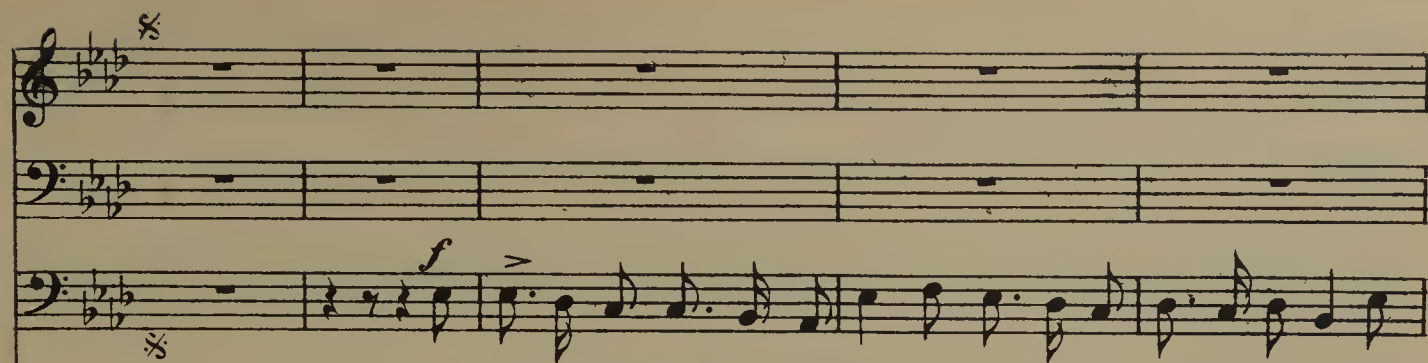
life is naught but jol - ly, A rol - lick - ing life, I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

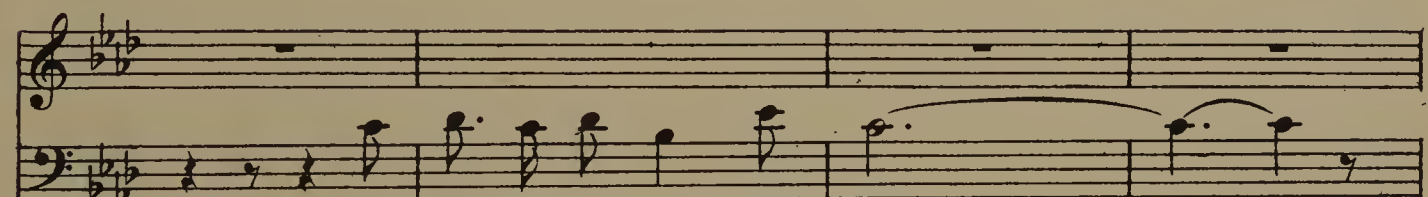
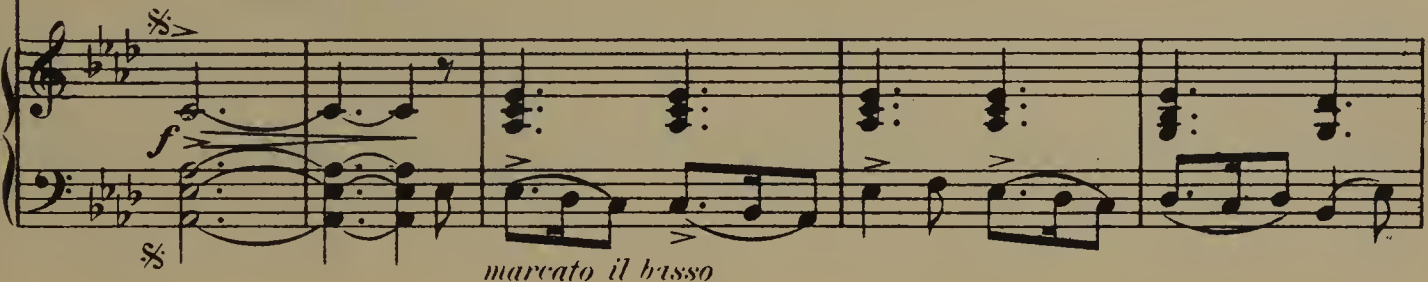
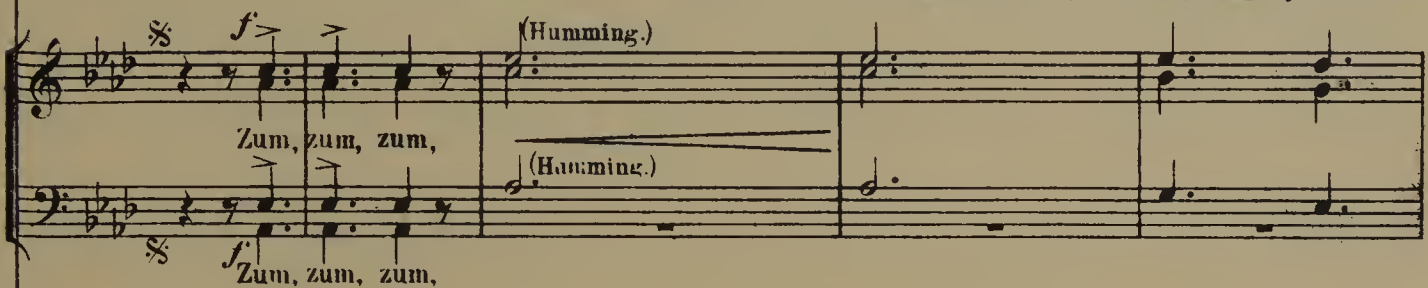
life is naught but jol - ly, A rol - lick - ing life, I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

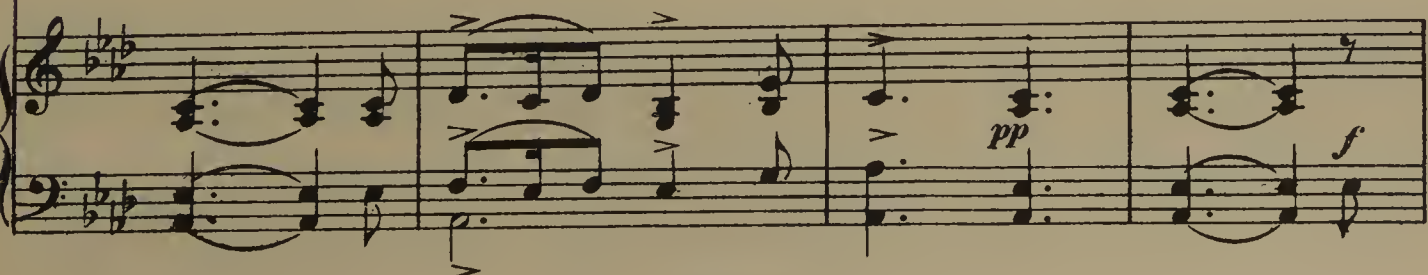
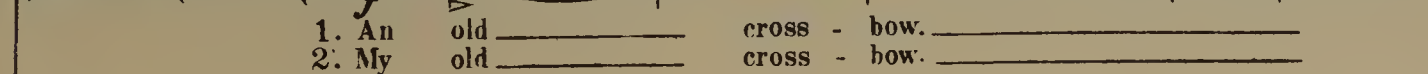
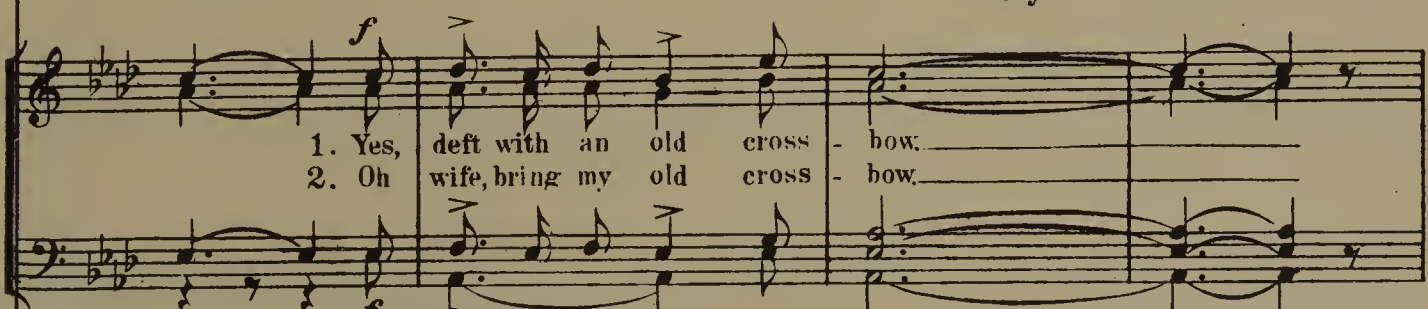
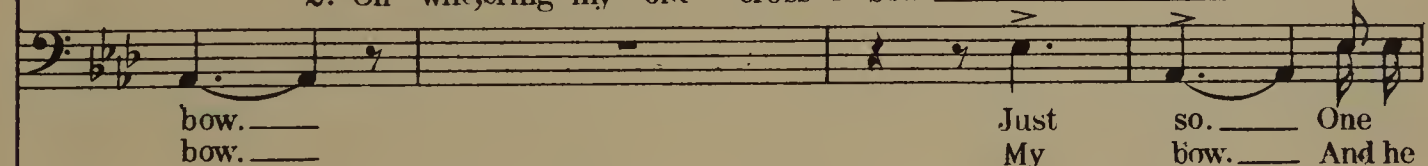
rall.



1. A tailor there dwelt near old Sherwood edge Who was deft with an old cross.
 2. The tailor grew wroth and ex-ceeding fierce Crying, Wife, bring my old cross.



1. Yes, deft with an old cross - bow. _____
 2. Oh wife, bring my old cross - bow. _____



day as he sat on his win - dow - ledge, Came a - winging a jet - black
 shot then a shaft that was aimed to pierce To the heart of that jet - black

(Humming.)

1. Came fly - ing a jet - black crow. ____
 2. To slaugh - ter that jet - black crow. ____

1. Came fly - ing a jet - black crow. ____
 2. To slaugh - ter that jet - black crow. ____

crow, jet-black crow, a jet - - black crow. ____ He
 crow, jet-black crow, that jet - - black crow. ____ He

1. Came fly - ing a jet - black crow. ____ He
 2. To slaugh - ter that jet - black crow. ____ He

1. A jet - - black crow. ____ He
 2. That jet - - black crow. ____ He

perched near by, and to caw be-gan, They heard him a - near and far. —
 killed his fa - vor - ite pig out-right, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a - near and far. —
 killed his fa - vor - ite pig out-right, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a - near and far. —
 killed his fa - vor - ite pig out-right, The crow cried, and flew a - far. —

rall.

Allegro giocoso.

mf

It takes nine tailors to make a man, So a
 So a

pp La la la la la la la la la la! Yes, so a
pp Caw caw caw caw caw caw! Yes, a

Allegro giocoso.

pp

mf

ninth of a man then you are, *ff* It takes nine

ninth of a man then you are, Tra la la

Ah yes, that's what you are, It takes nine

ninth of a man then you are, la la la la

ninth you are, that's what you are, Caw

tai-lors to make a man, *cresc.* man then you are. — *rall.* *ff* *Dal Segno al Fine.*

tra la la la la la! So a ninth of a man then you are. — *cresc.* *ff*

tai-lors to make a man, A ninth of a man then you are. —
So a ninth of a man then you are. —

la la la la! Yes, so a ninth of a man then you are. — *ff*

caw caw caw! So a ninth of a man then you are. — *ff*

cresc. *rall.* *f* *Dal Segno al Fine.*

No 10. Song of Brown October Ale.

Little John and Chorus.

Allegro ma non troppo.

Little John.

PIANO.

1. And it's

declamato

1. will ye quaff with me, my lads, And it's will ye quaff with me? — It
2. will ye love me true, my lass, And it's will ye love me true? — If

f colla voce

is — a draught of nut-brown ale I of - fer un - to ye. — All
not, I'll drink one flag-on more. And so fare - well to you. — If

humming in the tan - kard, lads, It cheers the heart for - lorn, — Oh!
Jean or Moll, or Nan or Doll, Should make your heart to mourn, — Fill

heres a friend to ev - 'ry one, 'Tis stout John Bar - ley -
up the pail with nut - brown ale, And toast John Bar - ley -

Più mosso.

corn. — 1-2. So laugh, lads, and quaff lads, 'Twill make you stout and
corn. — hale, — Through all my days I'll sing the praise Of brown Oc - to - ber

Allan. *ff*
Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

Little John. *ff*
ale. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah! Thro'

Sopr. I. II. *ff*
Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

Ten. I. II. *ff*
Yes, laugh, — and quaff, lads, 'Twill make you stout and hale, ah!

OUTLAWS. *ff*
Bass I. II.
Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

all — my days I'll sing the praise Of brown Oc-to-ber ale. —

Of

p Brown, nut-brown ale. — Of

p Brown, nut-brown ale. — Of

brown Oc-to-ber ale. —

1st verse. 2nd verse.

2. And it's

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

1st verse. 2nd verse.

No 11. Tinkers' Song.

Sir Guy, Sheriff, Tinkers.

Allegro.

Sir Guy.

Sheriff.

Tinkers.

Allegro.

PIANO.

'Tis

'Tis

'Tis

merry, mer-ry, mer-ry, merry journey-men we are, All in the tink-'ring line, Sirs, We

merry, mer-ry, mer-ry, merry journey-men we are, All in the tink-'ring line, Sirs, We

merry, mer-ry, mer-ry, merry journey-men we are, All in the tink-'ring line, Sirs, We

f *sempre stacc.*

tramp, tramp, tramp, the roadways near and far, When the weather it be fine, Sirs. And if so be some

tramp, tramp, tramp, the roadways near and far, When the weather it be fine, Sirs. And if so be some

tramp, tramp, tramp, the roadways near and far, When the weather it be fine, Sirs. And if so be some

f marcato-

churl-ish lout Should make us sur-ly— answers, We straightway drown his utt'rance out By

churl-ish lout Should make us sur-ly— answers, We straightway drown his utt'rance out By

churl-ish lout Should make us sur-ly— answers, We straightway drown his utt'rance out By

tapping, tapping, tapping on our pans, Sirs! So we rap, rap, rap, And we tap tap, tap From the dawn to the dark of

tapping, tapping, tapping on our pans, Sirs! So we rap, rap, rap, And we tap tap, tap From the dawn to the dark of

tapping, tapping, tapping on our pans, Sirs!

night, Sirs, We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

night, Sirs, We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

mf sempre staccato e leggiero

trade is brisk We frolic and we frisk As happy and gay as a King. —

trade is brisk We frolic and we frisk As happy and gay as a King. —

trade is brisk We frolic and we frisk As happy and gay as a King. —

f

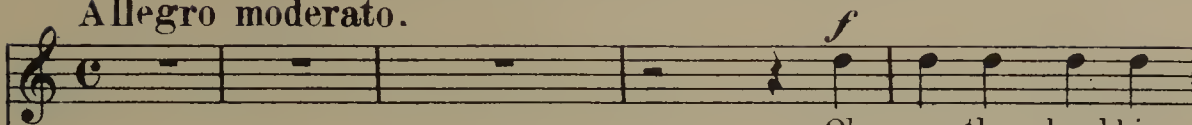
pp

f

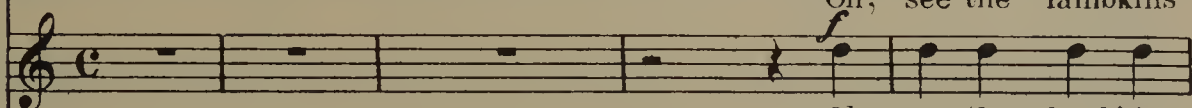
No. 12. Sextette, Round and Scene.

Allegro moderato.

Robin Hood.



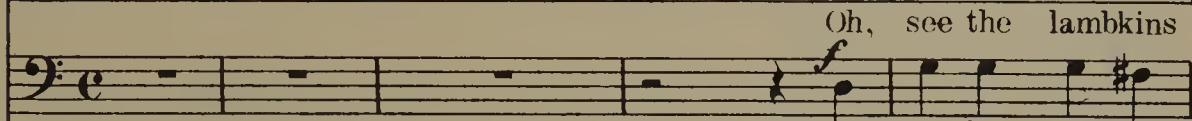
Sir Guy.



Sheriff.



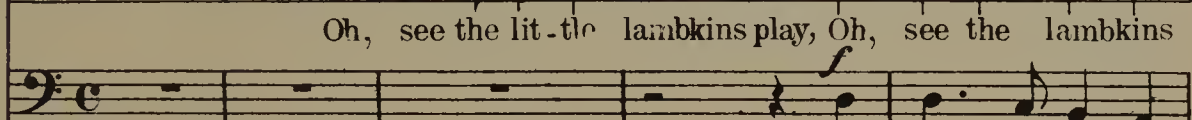
Little John.



Friar Tuck.



Scarlet.

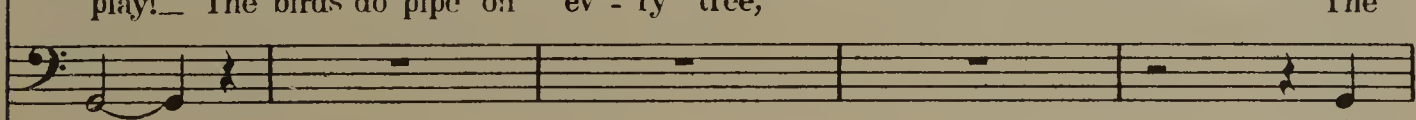
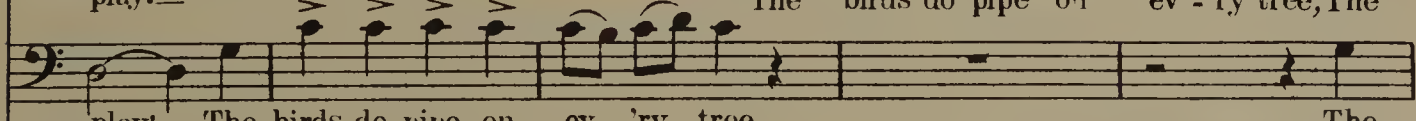
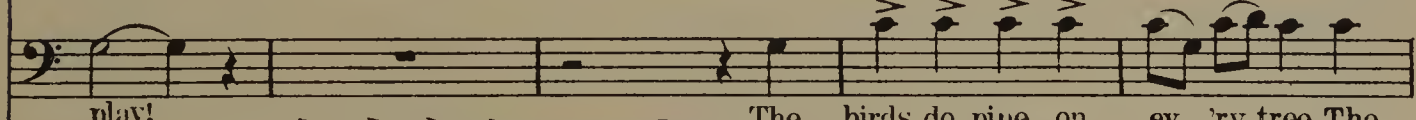
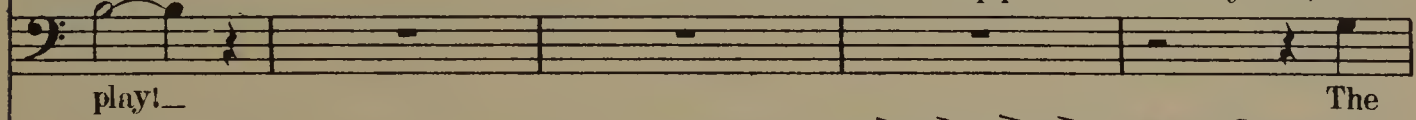
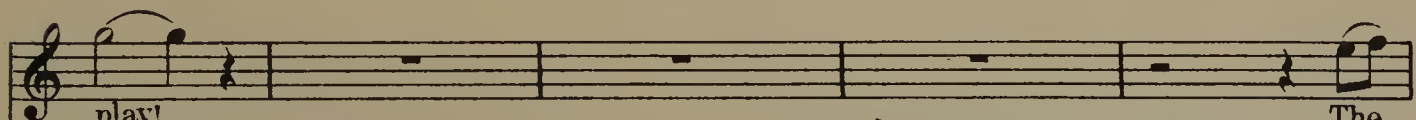


Allegro moderato.

PIANO.



marcato il basso



lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

cresc. they are full, so ver-y full of joy and glee. The merry lit-tle lambs,

they are full, so ver-y full of joy and glee. The merry little lambs, The lambs they

cresc. they are full, so ver-y full of joy and glee. Lambs do play be-

they are full, so ver-y full of joy and glee. Lambs do play be-

cresc. they are full, so ver-y full of joy and glee. Lambs play be-

they are full, so ver-y full of joy and glee. Lambs play be-

cresc. *ff* *mf*

bleat beside their dams, So full of glee.

bleat beside their dams, So full of glee. Oh

side their dams, So full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh

side their dams, Because they are so full of glee.

Oh dear, dear A - minta come with me.

dear, dear young maid, dear A - minta come with me. Oh

dear A - min - ta come with me. Oh dam-, oh

dear young maid, dear A - minta come with me. Oh dam-, oh

dear, dear A - minta come with me, with me. Oh dam-, oh

Oh dear, dear A - minta come with me, yes, come with me.

So fair, Spring is drear, love without thee. Now
dam-sel fair, Spring is drear, Spring is win-try without thee.
dam-sel fair, Spring is win-try without thee.
dam-sel fair, Spring is win - try with - out thee.
dam-sel fair, Spring is win-try with-out thee, yes, without thee.
So fair, Spring is win-try with-out thee, with - out thee.

swear, Oh pay, my
Now swear, ne'er doubt thee, Oh pay, my
Now swear, now swear I may not doubt thee, Oh pay, my
Now swear, swear I may not doubt thee, Oh pay, my
Now swear I may not doubt thee, Oh pay, my
I may not doubt thee, Re -

rall. *f*

fair, this love, I can - not live with-out thee! Right

rall. *f*

fair, this love, I can - not live with-out thee! Right

rall. *f*

fair, this love, I can - not live with-out thee! Right

rall. *ff*

fair, this love, I can - not live with-out thee! Right

rall. *f*

pay my love, I can - not live with-out thee! Right

rall. *ff*

fair, this love, I can - not live with-out thee! The frogs right wanton - ly do sing, right

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

ff

wanton - ly do sing, The daf - fo - dils do bloom and spring,

wan - ton - ly do sing,

ff

If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh,
 If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring,

I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 I'll seek my bier, I'll seek my lonely bier to die. —

Strephon loves her too, Strephon is so sly, So black his

Strephon loves her too, And Strephon ev-er is so sly, So black his

Streph - - on loves her, he is sly, So black his

Streph - - on loves her, he is sly, So black his eye, His rogu-ish

Streph - - on, he is so sly, So black his eye, His rogu-ish

Streph - - on, he is so sly, So black his eye, His rogu-ish

ff *rall.*

eye, — So black His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, so black his eye, His roguish eye. —

rall. *a tempo*

Ha ha ha!

Ha ha ha!

Ha ha ha ha ha ha ha! Jol-ly well sung,

Ha ha ha! Jol-ly good song,

Ha ha ha!

Ha ha ha ha ha ha ha!

rall. *a tempo*

sf *f*

It is the jol-li - est time, I think, When

It is the jol-li - est time, I think, When

Ev - 'ry one! Jolly good song! jol - ly well sung,

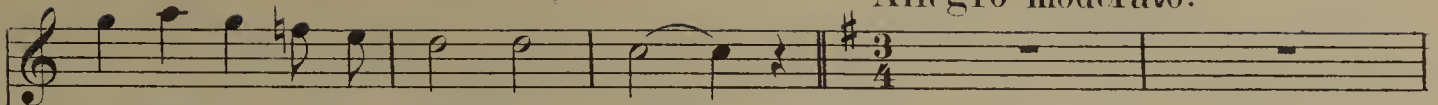
Jol - ly com - pan - ions ev - 'ry one! It is the jol - li - est time, I think, When

Jol - ly com - pan - ions ev - 'ry one! It is the jol - li - est time, I think, When

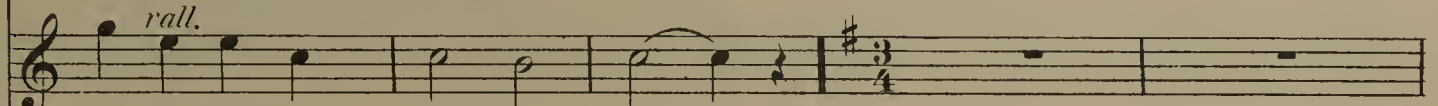
Jol - ly com - pan - ions ev - 'ry one! It is the jol - li - est time, I think, When

rall.

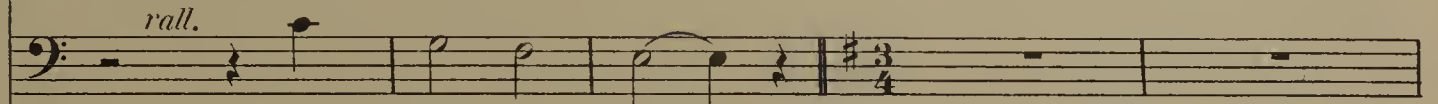
Allegro moderato.



honest wights have e - nough to drink.

rall.

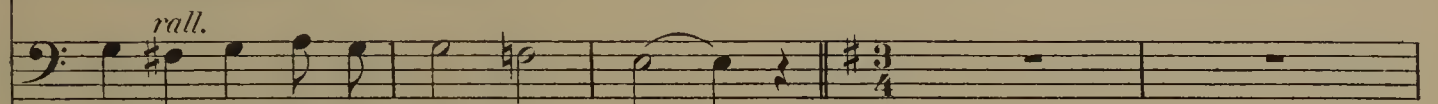
honest wights can gai - ly drink.

rall.

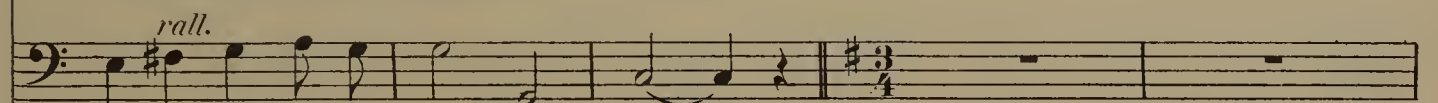
E - nough to drink.

rall.

honest wights can gai - ly drink.

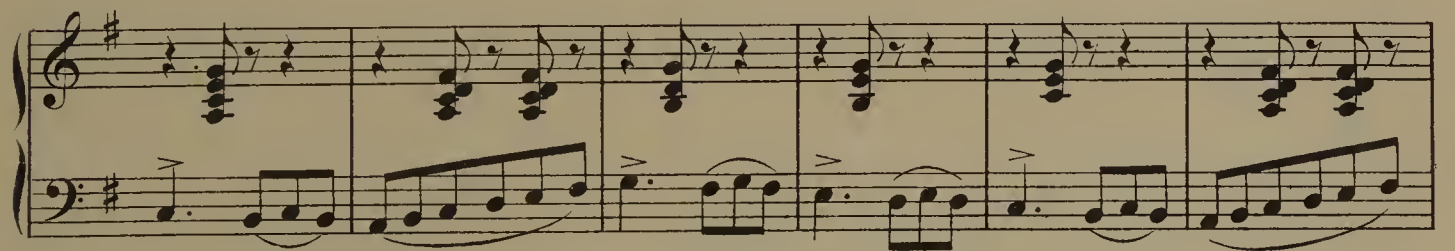
rall.

honest wights have e - nough to drink.

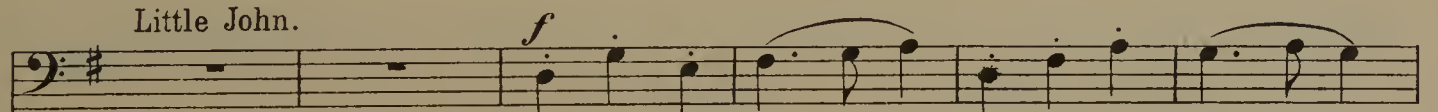
rall.

honest wights have e - nough to drink.

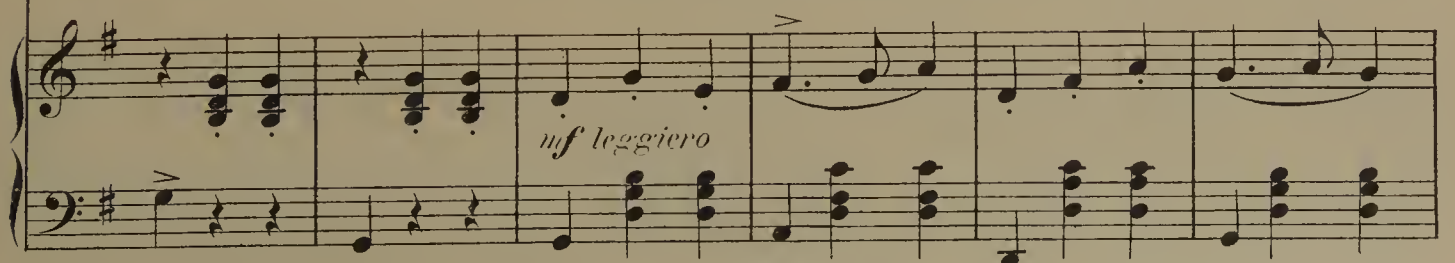
Allegro moderato.



Little John.

f

When lads have drunk e - now, Song is most meet, I vow!



Ha ha ha ha ha ha ha!

Fol di rid-dle, fol di rol di rid-dle O!

Fol di rid-dle, fol di rid-dle, fol di rol di rid-dle O!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Di rid-dle lol di

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line includes lyrics: 'Ha ha ha ha ha ha ha!', 'Fol di rid-dle, fol di rol di rid-dle O!', and 'Di rid-dle lol di'. The piano accompaniment consists of chords and moving lines in the left hand.

Fol di riddle, fol di rol di rid-dle

Fol di riddle, fol di rol di rid-dle

Timid hearts brav-er are, Bold hearts are bolder far,

rol! Bold hearts are bolder far,

The second system continues the musical score. It includes vocal parts and piano accompaniment. The lyrics are: 'Fol di riddle, fol di rol di rid-dle', 'Fol di riddle, fol di rol di rid-dle', 'Timid hearts brav-er are, Bold hearts are bolder far,', and 'rol! Bold hearts are bolder far,'. The piano accompaniment features a more active melody in the right hand and chords in the left hand.

Più animato.

Drink with a -

Drink with a -

Drink with a -

ff marcato

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

ff

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

ff

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

Più animato.

vid-i - ty, Banish tim-id-i - ty,

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ff marcato

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, jol-ly

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Gay

Tempo I.

Are we!

Are we! Haha ha ha ha ha!

dogs are we! Haha ha ha ha ha!

Are we! Foolish you are, I think.

Are we! But if o'er much you drink, Foolish you are, I think.

Are we! But if o'er much you drink, Foolish you are, I think.

Tempo I.

Di rid-dle, lol di

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Ha ha ha ha ha ha ha!

rol! Ha ha ha ha ha ha ha! Fol di rid-dle,

Ha ha ha ha ha ha ha! Fol di rid-dle,

One should know When to stop, Then add no oth - -er drop.

One should know When to stop, Then add no oth - -er drop. Fol di rid-dle,

Then add no oth - -er drop.

Più animato.

ff marcato

Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid - dle rid - dle O! Ho! then for jol - li - ty, Fun and fri -
 lol di rid - dle rid - dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid - dle rid - dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -

Più animato.

ff marcato

vol - i - ty, Drink with a - vid - i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Drink with a - vid - i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Drink with a - vid - i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Drink with a - vid - i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Try the ex -
 vol - i - ty, Try the ex -

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and

per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and

per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and

poco a poco dim. -

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y

poco a poco dim. -

gay! Ha ha ha ha! Ver - y, mer -

gay! Ha ha ha ha! Mer - ry

gay! Ha ha ha ha! Mer - ry

poco a poco dim. -

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! Ha ha ha ha ha ha

ry! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

p *pp*

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me. *f*

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me. *f*

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me. *f*

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me. *f*

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me. *f*

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me. *f*

f

No 13. Forest Song.

Allegro moderato.

Marian.

PIANO.

Marian.

In green - wood fair All

*poco rall.**a tempo*

na - - ture is at peace and rest;

Each bird that's sing-ing from its nest Givesto me its mes - sage

*rall.**a tempo*

From one I love best Yon brightbrooklet gleam - - ing, To

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give me welcome here is seem - ing; Long I have been

dream - ing That your face I soon might see, your face I might

see so dear to me, to me! Yes, I have longed your face to see.

colla voce

Allegretto giocoso.

Ye birds, in a - zure wing - ing,

How I welcome your sweet sing - ing; Ti-dings from my love you're bring-ing—

a - far! And ev'-ry blossom seems to tell me he is true,—

And his own voice is echoed by the streams so blue. I seem to hear

— my love's voice near, ech - oed; 'Tis so

near! The breez - es blow - ing, The brook - let flow - ing,

All these voices say he's near, so near! Yes, they tell me he is near, Yes, they tell me he is

Quasi Cadenza ad lib.

near. Ah

f. Ye birds, in a - zure wing - ing, How I welcome your sweet sing - ing;

Ti-dings of my love you bring a - far, And ev'ry song you're sing - ing

Is a tender message bring - ing From the one to me the dearest, To my heart the near - est.

I love their sing - ing, Yes, they tell me he is near.

No 14. Serenade, Duet and Scene.

Allegro moderato.

Robin.

PIANO.

p *sempre stacc.*

leggiere

mf

mf

1. A Trou-ba-dour sang to his love, _____
 2. All day when the moon was a - sleep, _____

Who looked from her case - ment on high; _____ So
 That Trou - ba - dour sang his sweet lay; _____ To

long as the moon shines a - bove, _____ So long will I
 oth - er fair mai - dens who weep, _____ Who pen - sive - ly

be Ev - er faith - ful to thee, Yes, so long as the moon's in the
 sigh And who soft - ly re - ply They will love him for ev - - er and

sky. The moon must shine for aye, Then hear my roun - de -
 aye. He on - ly vow'd to love When Lu - na shines a -

lay, Hear my roun - de - lay. Ah! 'T was
 bove, By the moon a - bove. Ah!

legato

thus sang sweet - ly the Trou - ba - dour To his fair while the

legg.

bright moon was beaming, And the la - dy told him, in

rall. *a tempo*

col voce *a tempo*

ten - der - est tone, Her heart was for ev - er his own.

rall. *p*

2.

e'er his own.

p

Moderato.

Marian.

Recitative.

So, gallant

Rob-in, thou dost bring

This ser-e -

Robin.

Moderato.*mf**p*

nade to me to sing.

No ser-e - nade - could ev-er tell - How much I

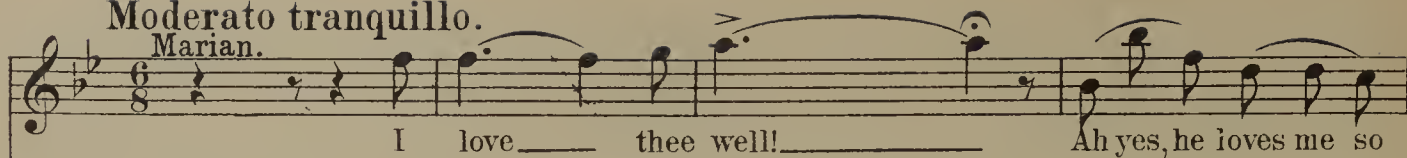
Più mosso.

love thee, - how much I love thee, how much I love thee, how much, how

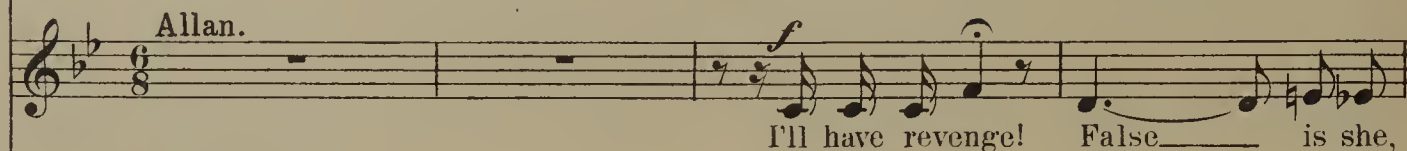
Più mosso.

Moderato tranquillo.

Marian.



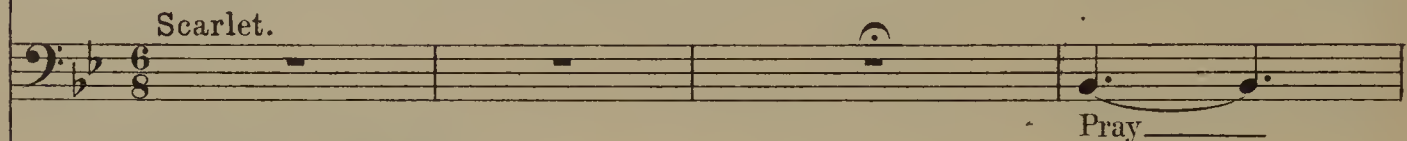
Allan.



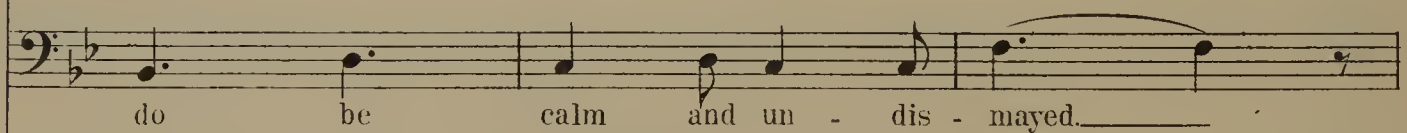
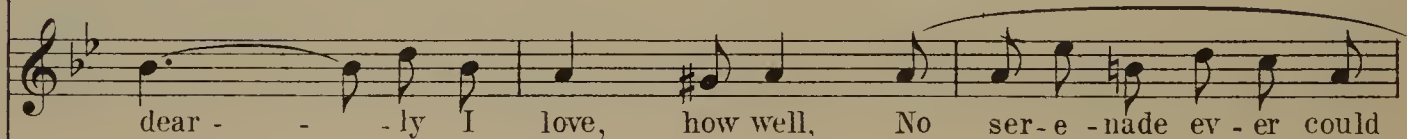
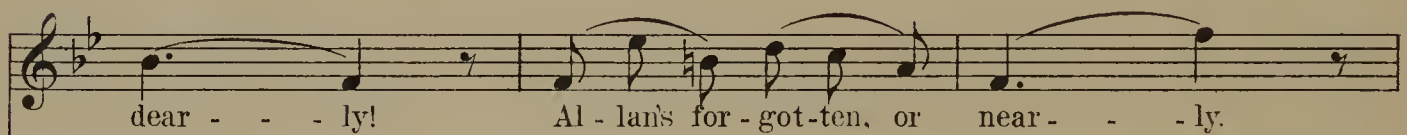
Robin.



Scarlet.



Moderato tranquillo.



He is hand-some and gay, He has a most win-ning
 Ah! her scorn I will re-pay! She shall not say me
 tell. Give me hope, dear, I pray, Do not say me
 False is she, Then let her

way.
 If she says me nay, Her scorn I'll re-pay,
 nay! Do not say me nay, But give me hope, I
 go. Prythee, love her no more. Be calm, I

cresc. Yes, you may hope, for my heart is free, Ah yes, I do love you, will love you for ever. My

cresc. Yes, my vengeance she shall see! And shall she then wed him? Ah no! Not so! She

cresc. pray you, Give hope to me! Ah say that you love me, will love me e'er, For

cresc. pray you, and come a - way, Yes, come a - way, I

cresc.

ff heart is for ev - er your own, Ah yes, I do love you, will

shall be mine a - lone! Yes, revenged I'll be! Shall she then wed him? Ah!

my heart is thine a - lone! Yes, she loves me, Ah! say that you love me, will

pray, Yes, come a - way, a - way, yes,

love you for ev - er, My heart will be al - ways your own. _____

no! Not so! For she must be mine a - lone _____

love me e'er, My heart is thine a - lone. _____

Come a - way, I pray, Yes, come a - way, I pray, come a -

dim. *p*

Nought shall part us From each oth - er, I will love you for

I will part them From each oth - er, This to me is de -

Nought shall part us From each oth - er, I will love you for

way, _____ Oh come _____ a - way, _____ I

dim. *p*

aye! Ah yes, I love you, will love you for ev - er, My
spair! Yes, my rage she shall see! Shall they wed? No! Ah no! Not so, For
aye! Yes she loves - me, yes, yes she loves me, will love for aye, For
pray! eome, yes, come a - way, I

heart is for ev - er your own, My heart is thine,
she must be mine a - lone, Re - venge is mine,
my heart is thine a - lone, my heart is thine,
pray, yes, come a - way, my poor boy, eome a - way, I

al fine rall. pp
Ah yes, my heart is thine, ev - er thine.
Ah yes, vengeance is mine, ev - er mine.
al fine pp
Ah yes, my heart is thine, ev - er thine, ev - er thine.
pray you, yes. eome a - way.

Tempo di Valse.

Allan. Robin. Little John. Tuck. Scarlet.

mf Let us put him

Soprani. Tenori. Bassi.

Chorus of Outlaws.

mf Let us put him

PIANO.

f deciso

ff

in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff in the stocks, in the stocks, put him in, in the stocks, put him in, in the

ff In the stocks, in the stocks, in the

ff In the stocks, in the stocks, in the

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, — He's un-

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! yes, he mocks. We have won, — We have

stocks! For at us he gibes and mocks, yes, he mocks. We have won, He's un-

done, He is cap-tive, our en-e-my, we win the game. He

won, He's un-done, He is cap-tive, our en-e-my, we win the game. He

won, He's un-done, He is cap-tive, our en-e-my, we win the game. He

He's un-done, He is cap-tive, our en-e-my, we win the game. He

He's un-done, He is cap-tive, our en-e-my, we win the game. He

won, He is cap-tive, our en-e-my, we win the game. He

done, We have won, He is cap-tive, our en-e-my, we win the game. He

[illegible]

in the stocks, in the stocks! For at us he gibes and
in the stocks, in the stocks! For at us he gibes and
in the stocks, in the stocks! For at us he gibes and
in, in the stocks, put him in, in the stocks! For at us he gibes and
in, in the stocks, put him in, in the stocks! For at us he gibes and
in the stocks, in the stocks! For at us he gibes and
in, in the stocks put him in, in the stocks! For at us he gibes and
in, in the stocks, put him in, in the stocks! For at us he gibes and

9324

rall.

mocks! To the stocks! We have won He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done,

mocks! To the stocks! We have won, He's un - done, He's un - done,

mocks! To the stocks! We have won, He's un - done, he's un - done, he is

mocks! To the stocks! We have won, he's un - done,

rall.

captive, our en - e - my, we've won the game. He is ours.

captive, our en - e - my, we've won the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

ff *mf*

Allegro vivace.

155

the game.
won the game.
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood forest the merriest of lives Is our
won the game. In Sherwood for-est the merri-est of lives Is our

Allegro vivace.

He will
fair and free, And now the sheriff fast in gives Him - self shall straightway
life, so fair and free. He will
life, so fair and free. He will
life, so fair and free. He will
He will
He will
fair and free, And now the sheriff fast in gives Him - self shall straightway
life, so fair and free. He will

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. Ha ha ha!

He's is ours! it's jol-ly, jol-ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. His

He is ours! jol - ly fun To see him there. What's

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

share! What sport! there! What sport! Ah!

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

Pryth-ee Master Sher-iff,
Pryth-ee, Sher-iff,
Pryth-ee, Sher-iff,

[illegible][illegible]

D. Durden.

Pryth - ee, Sheriff, come a - way, 'Tis gay. So,
 Pryth - ee, Sheriff, come a - way, He is ours, How gay.
 Pryth - ee, Sheriff, come a - way, He is ours, How gay.
 Pryth - ee, Sheriff, come a - way, He is ours, How gay.
 Pryth - ee, Sheriff, come a - way, He is ours, How gay.
 Prythee, Master Sheriff, pryth-ee come a-way,
 Pryth - ee. Sheriff, pryth-ee come a-way, How gay.
 Pryth - ee. Sheriff, come a - way, He is ours, How gay.

Andantino.

Dame Durden.

faith-less one! you're in a gruesome plight! If you'd acknowl - edged me, If
 you'd acknowl - edged me, Then all with you would have been right.

Sheriff.

(Quasi parlando)

Woman, get thee gone, and let me die a - lone; If Guy would come with the King's men, I'd

Annabel.

Dame Durden.

Robin.

Yes,

turn the ta-les on them then, I'd turn the ta - bles on them then.

Little John.

Tuck. Scarlet.

Chorus.

rall.

Tempo di Valse.

he is ours, our foe, yes, he is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

I am theirs now! in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours! in the

He is ours now! The Sher - iff's in the stocks, in the

Tempo di Valse.

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

in the stocks, in the stocks, We have won, He's un - done,

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

[illegible]

Allegro moderato.

The image shows a page from a musical score, likely for a play or opera. The title at the top is "The Merry Men" in a decorative font. Below it, the tempo is marked "Allegro moderato." The score is written for a large ensemble, including vocal soloists and a full orchestra. The vocal parts are in treble and bass clefs, with lyrics in English. The instrumental parts are in various staves, including woodwinds, strings, and a large brass section. The music is in the key of D major (two sharps) and common time (C). The lyrics are: "Here I am! Yield! Out-laws, Yield! Out-laws,". The score is arranged in a traditional format with vocal staves at the top and instrumental staves below. The tempo marking "Allegro moderato." appears twice on the page. The overall style is that of a late 19th or early 20th-century musical score.

The Merry Men

Allegro moderato.

Here I am!

Yield! Out-laws, Yield! Out-laws,

Allegro moderato.

ff

Sheriff. Let no man stir, Or straight his life is
(He is released)

Come, let me out, let me out. I'm free!

Yield! so yield!

Yield! so yield!

Marian. Annabel.

Allan. Dame D. We're lost!

Sir Guy. All's lost!

done! Robin. Little John.

Tuck. Scarlet. All's lost!

All's lost!

Outlaws. All's lost!

All's lost!

Archers.

We've won!

We've won!

Allegro a la Marcia.

brave as li-ons, for we're two to one, This out-law band we surely have un-done, In

Annabel.

Allan. Dame D.

Robin.

Sir Guy.

Little John.

Tuck. Scarlet.

Outlaws.

We're lost, all is lost, We're lost!

We're lost, all is lost, We're lost!

We're lost, all is lost, We're lost!

our strong hands their capture's on-ly fun, We're brave as lions, for we're two to one.

We're lost, all is lost, We're lost!

We're lost, all is lost, We're lost!

We're lost, all is lost, We're lost!

We're lost, all is lost, We're lost!

Poco meno.

Marian.

rall.

Yes, now all is lost to me,

They must now his cap-tives

Outlaws. Yes, now all is lost, we see,

And his cap-tives now are

Yes, now all is lost, we see,

And his cap-tives now are

Archers.

They our tri-umph see.

They our tri-umph see.

Poco meno.

be.
Robin. Yes, all is lost!

Sir Guy. *con spirito* All is lost!

Sheriff. *ff.* Were brave as lions, for were two to one, This

we. They've won.

we. They've won.

Were brave as lions, for were two to one, This

They are lost, they are lost, Were brave as lions, for were two to one, This

Vivace a la Marcia.

All is lost! We must cap - tives

I'll beat them yet! Still we may be

out - law band we sure - ly have un - done, In our strong hands their cap - ture's

out - law band we sure - ly have un - done, In our strong hands their cap - ture's

They've won, We yet may beat

They've won, We yet may beat

out - law band we sure - ly have un - done, In our strong hands their cap - ture's

out - law band we sure - ly have un - done, In our strong hands their cap - ture's

be, Annabel. Tho' tis true they're two to one.

be, Tho' tis true they're two to one.

free, be free, Tho' tis true they're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

on - ly fun, We're brave as lions, for we're two to one, We're brave as lions, for we're

them, all's lost! all's lost!

them, all's lost! all's lost!

on - ly fun, We're brave as lions, for we're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

Allegro.

two to one. *mf* It seems we have the best of it, Where

They've won.

They've won.

We've won.

We've won.

Allegro.

mf

erst— we had the worst,— Who laughs the last— laughs

loud— er far Than he— who laughs the first.— Now

Rob - in Hood with us will go, To Not - ting - ham goes he; Sing

Allegro molto.

Robin.

ff

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the gal-lows - tree! Sing

Little John.

ff

Tuck. Scarlet.

ff

Annabel with Sopr. I.

ff

Allan and Dame D. with Sopr. II.
Outlaws.

ff

Archers.

ff Sing

Allegro molto.

ff Sing

ff

las! the dole - ful stocks and chains, A - las! the dole - ful

hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry

las! the dole - ful stocks and chains, A - las! the dole - ful

las! the dole - ful stocks and chains, A - las! the dole - ful

las! the dole - ful stocks and chains, A - las! the dole - ful

las! the dole - ful stocks and chains, A - las! the dole - ful

hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry

hey! the mer - - ry stocks and chains, Sing hey! the mer - - ry

stocks and chains! Oh! the

stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,

stocks and chains! Oh! the

stocks and chains! Oh! the

stocks and chains! Oh! the

stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,

stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,

esostenuto

dread - ful gal - lows - tree. You have no pow'r to take my life As
 Sir Guy. We'll have his life!

rollicking, rollicking gal - lows - tree. We'll have his life!

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

rollicking, rollicking gal - lows - tree.

rollicking, rollicking gal - lows - tree.

Andante con moto.

you have shrewdly plann'd, For Mar - i - an must be my wife, It
 as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

Tuck. must be his wife?

Scarlet. must be his wife?

must be his wife?

Allan. Dame D.

Be-cause it is the King's com - mand.

You have no pow'r, no pow'r to take his

is the King's com - mand.

Sir Guy.

We have no pow'r!

Little John.

Tuck. Scarlet.

You have no pow'r!

You have no pow'r!

Chorus.

You have no pow'r, no pow'r to take his

You have no pow'r, no pow'r to take his

They have no pow'r to take his life, no pow'r to take his life, For

life, his life, no pow'r to take his life, For

To take my life, You have no pow'r, No, no, For

To take his life, You have no pow'r, No, no, For

To take his life, his life, No, no, For

To take his life, his life, No, no, For

life As we, of course had plann'd, For

life As we, of course had plann'd, For

Mar-i-an must be, must be his wife, Because it is the King's com-
 Mar-i-an must be his wife, It is the King's com-
 Mar-i-an must be my wife, my wife must be, It is the King's com-
 Mar-i-an must be his wife, his wife must be, It is the King's com-
 Mar-i-an must be his wife, Because it is the King's com-
 Mar-i-an must be his wife, Because it is the King's com-
 Mar-i-an must be his wife, It is the King's com-
 Mar-i-an must be his wife, It is the King's com-

Valse lento.

Marian.

f *rall.*

a tempo

mand. Annabel. Nothing shall part my love from me, Whate'er thou
 mand. Allan. *f* *rall.* *a tempo* Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou

Valse lento.

f *rall.* *a tempo*

mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou
 mand. Nothing shall part my love from me, Whate'er thou

My heart is thine own slave,
 art, captive or free, Ever my heart thine own must be,
 Scarlet.

rall. **Allegro agitato.**

I will be faith - ful, my own love, to thee.

I will be faith - ful, my own love, to thee.

rall. I will be faith - ful, my love, to thee.

I will be faith - ful, my own love, to thee.

rall. Sheriff. I will be faith - ful, my own love, to thee.

f You're

I will be faith - ful, my love, to thee.

rall. I will be true, love, to thee.

Allegro agitato.

Marian.

Robin.

How so?

How so?

molto marcato

dread-ful - ly mis - tak - en, Sir, For you are not the one, The

King's command is for the Earl, The Earl of Hun - ting - ton! The

Earl of Hun - ting - ton is Guy, And Guy will bridegroom be, Sing

Sir Guy.

Sing

hey! for the mer - ry stocks and chains And the rol - lick - ing gal - lows - tree!

Chorus.

Sing

Sing

Ah! nev - er, yes, nev - er

Allan. Dame D. nev - er, yes, nev - er

Robin. Ah! nev - er, yes, nev - er

L. John. Ah! nev - er, yes, nev - er

Tuck. Ah! nev - er, yes, nev - er

Scarlet. Ah! nev - er, yes, nev - er

ff hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

ff hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

ver - y mer-ry, heigh down der-ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing

ver - y mer-ry, heigh down der-ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing

Marian. *Andante.*
gal - lows-tree. Too true, a - las,

Annabel.
gal - lows-tree. Too true, from you,

Allan.
gal - lows-tree. Too true, from you,

Dame D.
gal - lows-tree. Too true, from you,

Robin.
gal - lows-tree. 'Tis true, a - las, too true, and I must part, and I must

Sir Guy.
Ha ha! Ha ha!

Sheriff.
Ha ha! Ha ha!

Little John.
gal - lows-tree. Ah me! from you,

Tuck.
gal - lows-tree. Ah me! from you,

Scarlet.
gal - lows-tree. Ah me! from you,

pp
gal - lows-tree. Ah me! from you,

pp
gal - lows-tree. Ah me! from you,

Andante.
p

Andante maestoso.

And I must part from you. Fear not, my dar - ling, Hope's bright star may still be
too true, a-las, too true.
too true, a-las, too true.
too true, a-las, too true.
part, yes, part from you.
Yes, we will part these two.
Yes, we will part these two.
too true, a-las, too true.
too true, a-las, too true.
too true, a-las, too true.
too true.
too true.

Andante maestoso.

f molto largamente

cresc.

shin - ing; Fear not, my love, though cru-el fate may — part us,

cresc.

ff **Pressante.**

now, Annabel. Yes, while Hope's bright star is cheering us by brightly shin - ing,

Allan. Yes, while Hope's bright star is cheering us by brightly shin - ing,

Dame D. Yes, while Hope's bright star is cheering us by brightly shin - ing,

Robin. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Sir Guy. Yes, while Hope's bright star is cheer - ing us by shin - ing,

Sheriff. Yes, while Hope's bright star is cheer - ing us by shin - ing,

Little John. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Tuck. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Scarlet. Yes, while is cheer - ing - ly shin - ing,

Chorus. Yes, while Hope's bright star is cheer - ing - ly shin - ing,

Yes, while is cheer - ing - ly shin - ing, **Pressante.**

Do not de - spair, But hope and dare.

Allan. Do not de - spair, But hope and dare.

Robin. Do not de - spair, But hope and dare.

Sir Guy. Do not de - spair, But hope and dare.

Sheriff. Do not de - spair, But hope and dare.

L. John. Do not de - spair, But hope and dare.

Dame D. Do not de - spair, But hope and dare.

with Sop. II. Do not de - spair, But hope and dare.

Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Tuck Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Scarlet with Bases.

Più mosso.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part us, He'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

Più mosso.

molto f

Yes, we must part, must part, my love, the King's com-

Yes, they must part, they two must part, the King's com-

Yes, we must part, must part, my love, the King's com-

Yes, they must part, must part, my love, the King's com-

Yes, they must part, they two must part, the King's com-

ff They must part, they must part, Yes, they two must part, the King's com-

ff They must part, they must part, Yes, they two must part, the King's com-

ff *stentato*

rall. *accel.*

mand, the King's command we must o - bey.

mand, the King's command they must o - bey.

mand, the King's command we must o - bey.

mand, the King's command they must o - bey.

mand, the King's command they must o - bey.

mand, the King's com- mand they must o - bey.

mand, the King's com- mand they must o - bey. Come a - way from the for - est, a - way from the

ff *accel.* *rall.*

The King o - bey,

The King o - bey,

The King o - bey,

The King o - bey,

The King o - bey,

The King o - bey; Come a - way from the for - est to Not - ting-ham

wood, The King o - bey; Come a - way from the for - est to Not - ting-ham

now, come a - way.

now, come a - way.

now, come a - way.

now, come a - way.

now, come a - way.

town, now, come a - way.

town, now, come a - way.

pesante

rall.

Act III.

No 16. Armorer's Song.

Scarlet.

Allegro commodo.

Scarlet.

PIANO.

(working as he sings)

Let ham-mer on an - vil ring, And the

forge-fire bright - ly shine, Let wars rage still While I

work with a will At this peace - ful trade of mine, of mine. At this

ff peace - ful trade of mine. *f* The

sword is a weap-on to con-quer fields, I hon-or the man who

largamente
p tranquillo

shakes it, But naught is the lad who the broad-sword wields Com -

cresc.

pared to the lad who makes it! Let ham-mer on an-vil go

(returns to work)
stentato
ff

ring, ring, ring! The forge-fire so bright-ly shine.

poco rall.

Piu mosso.***ff*** $\frac{2}{2}$ *giocoso*

Clang! clang! clang! Then huz - zah for the an - vil, the

The first system of musical notation features a bass staff with lyrics and a grand staff (treble and bass) with piano accompaniment. The tempo is marked 'Piu mosso.' and the dynamic is 'ff' (fortissimo). The time signature is 2/2. The key signature has one sharp (F#). The lyrics are 'Clang! clang! clang! Then huz - zah for the an - vil, the'. The word 'giocoso' is written above the staff.

forge and the sledge, Huz - zah for the sparks that fly, ——— If

simile

The second system continues the melody and accompaniment. The lyrics are 'forge and the sledge, Huz - zah for the sparks that fly, ——— If'. The word 'simile' is written below the bass staff.

I had a cup I would straight-way pledge The Ar - - -

The third system continues the melody and accompaniment. The lyrics are 'I had a cup I would straight-way pledge The Ar - - -'.

-mourer, that is I. ———

1.

The fourth system continues the melody and accompaniment. The lyrics are '-mourer, that is I. ———'. A first ending bracket labeled '1.' is shown above the staff.

Let I. ———

2.

The fifth system continues the melody and accompaniment. The lyrics are 'Let I. ———'. A second ending bracket labeled '2.' is shown above the staff.

No 16a Song. "When a maiden weds"

Annabel

Allegretto grazioso

PIANO

mf

Ped.

*

mf

When a maid-en weds on a bright and hap-py morn-ing, She should

*p staccato sempre**cresc.**f**f*

thrill with joy di-vine; 'Tis not so with me, I'm un-

*cresc.**f**p*

hap-py as can be,— For my own true love I pine. For

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9321

we two have been so un-kind - ly part - ed, And an - oth - er I must

leggiere, poco pressando

wed! Be - hold me now a maid - en brok - en - heart - ed, To the

Ad. *

rall. al - tar I am led.

Allegretto giocoso

But come what may, tho'

rall.

mf

Ad. *

sad - ly we are part - ed, You're the one I love and I shall dream of al - way; What -

Ad. * *Ad.* * * *Ad.* * *Ad.* *

e'er be - fall, I shall not be faint-heart-ed, I shall dream of you so—

poco rall.
fond and true, For I love you, tho' the world say nay!—

p *tr* *colla voce* *mf*

Allegretto grazioso *mf*
So

cresc.
heed, ye maids, this ver - y sol - emn warn - ing That I give to you to -

p staccato sempre *cresc.*

day, Wed your own true love, all oth - er suit - ors scorn - ing, And

f *p*

wed no oth - er way. For life needs love, its

leggiero, poco pressando

sun-shine and its laugh - ter, Sor - row comes as comes the rain; So

Tr. *

live for love, and heed not what comes af - ter, And the sun will shine a - gain.

rall. *Tr.*

Allegretto giocoso

But come what may, tho' sad - ly we are part - ed, You're the

mf

one I love and I shall dream of al - way; What - e'er be - fall, I

*And. * And. * And. **

shall not be faint-heart-ed, I shall dream of you so fond and true, For I

poco rall.

tr

p

love you, tho' the world say nay!_

colla voce

pp

No 17. Song. "The Legend of the Chimes."

Allan and Chorus.

Andante con moto.

Allan.

PIANO.

f marcato

legato

In olden times St Swithen's chimes Rang

p dolce

blithely ev'ry hour

From out the old gray tow'r; 'Neath

CHORUS.

From out the old gray tow'r,

From the tow'r.

pp
From out the old gray tow'r,

From the tow'r.

Swith-en's shade A gen-tle maid Dwelt fair as an-y flow'r. She

dolce

dwelt with - in a rose-clad bow'r, And she was fair as a sweet wild flow'r of the

dolce

field. ——— She heard St Swithen's bells be-times, And learn'd to love the ringing of the

pp

Ah yes! she was fair.

pp

Ah yes! she was fair.

chimes, ——— Ding dong bell, For wedding-peal or fu - ner - al - knell Your

She loved the chimes.

She loved the chimes.

mf

mes-sage ev - er tell, ye — chimes, — Ring out, — ye —

Yes, tell your mes - sage, ye chimes.

mes - sage, ye chimes.

chimes, ring, ring, ring. Ding dong bell, For

Ding ding dong, ding ding dong, Ding dong bell, For

Dong dong dong, dong dong dong, Ding dong bell, For

wed-ding-peal or a funer-al-knell Your mes-sage ev - er tell, ye —

wed-ding-peal or a funer-al-knell Your mes-sage tell, ye chimes,

peal or knell, Ring out.

chimes, Ring out, ye chimes, oh

ring out, ye bells, Ding dong ding dong ding dong ding dong

ring out, ye bells, Ding dong

poco a poco dim. al fine

ring of joy, of

poco a poco dim. al fine

ding dong ding dong ding dong ding dong ding dong ding dong

ding dong ding dong

poco a poco dim. al fine

joy or woe, ring, ye bells.

ding dong bells.

ding dong bells.

rall.

pp

pp

No 18. Duet.

193

Marian and Robin.

Andante cantabile con moto.

Marian.

Robin.

PIANO.

A time

Andante cantabile con moto.

There will come a time, when thou and

will come,

And ne'er shall part, ne'er shall

I, love, shall be one, And nev - er shall part,

part, Now love will be ours.

Love ev-er-more will then be ours.

p placido

That happy day

Fate, oh speed that hap-py day, Dear - est, best of all!

f *cresc.*
Fate, oh speed that happy day,
When thou wilt be mine for aye.

f *cresc.*

So dear, so dear, oh speed the
So dear to me, oh speed the

ff
day, that dis-tant, hap-py day thou wilt be mine. My heart is
day, that dis-tant, hap-py day thou wilt be mine.

pp

poco rall.
thine, E'er faith-ful to thee.
Ah! is thine a-lone, love, E'er faith-ful to thee.

poco rall.

f
Noth - ing in life, my love, shall ev - er part two hearts so true and

Con passione.

f

tried; Vain - ly will sor - row try to sev - er,
Vain - ly will sor - row try to sev - er,

cresc. molto
I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,
I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,
cresc. molto

Heart to heart we will a - bide, Heart to heart we will a - bide.
Heart to heart we will a - bide, Heart to heart we will a - bide.

mf Ah! speed that day, that day so dis-tant, yet so dear, ah! *dolce*

mf Ah! speed that day, that day so dis - tant, so dear, that day so dear,

mf *dolce*

speed the day, Ev - er dis - tant, yet so dear.

speed that hap - py day, Ev - er dis - tant, yet so dear.

Noth - ing in life, my love, shall ev - er part Two hearts so true and

Noth - ing in life, my love, shall ev - er part Two hearts so true and

f

tried, I will be ev - er at thy side.

tried, I will be at thy side.

Poco rubato.

A time will come, we will not
There will come a time when thou and I ne'er will

pressando

part. *dolce*
part. Ah! faith - ful to thee, what -

e'er the fu - ture may be bring - - - ing, Love e'er shall

cresc. Ah! yes,
cheer us if clouds of sor - row low'r.

cresc.

faith - ful to thee, In bright-est sun - shine and in
 True to
 show'r, Yes, faith - ful ev - er to thee; I'll faith-ful
 thee, Yes, faith - ful ev - er to thee; I'll faith-ful
 be, for ev - er true, so true, my own, I'll be to
 be, for ev - er true, so true, my own, I'll be to
 thee.
 thee.
 dim. - *rall.*
p *colla voce*

The musical score is written for voice and piano. It consists of several systems of staves. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo and dynamics markings include *pressando e cresc.*, *ff* (fortissimo), *rall.* (ritardando), and *colla voce*. The lyrics are written below the vocal staves.

No 19. Quintett.

Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Allegro vivace.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

PIANO.

Allegro vivace.

Sheriff. *Giocoso*

Friar Tuck.

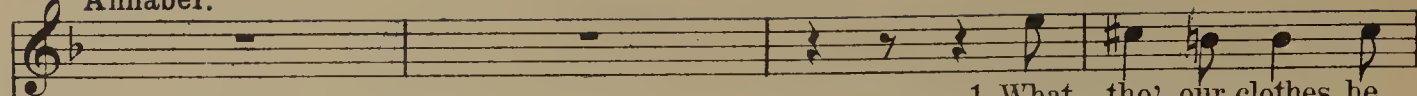
1. When life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -

1. When life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -

loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

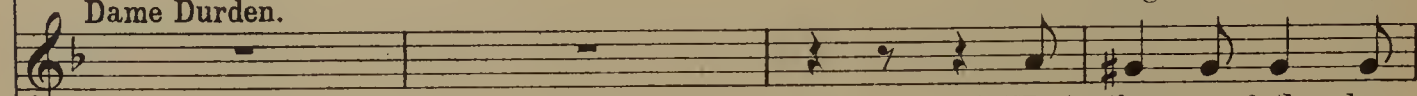
loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

Annabel.



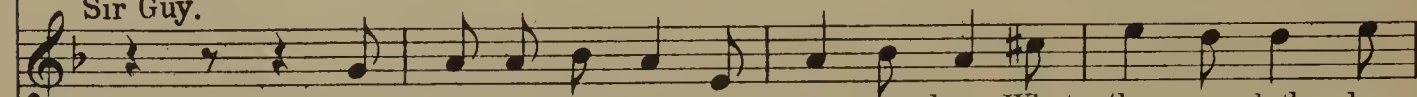
1. What tho' our clothes be
2. I sing un - til my

Dame Durden.



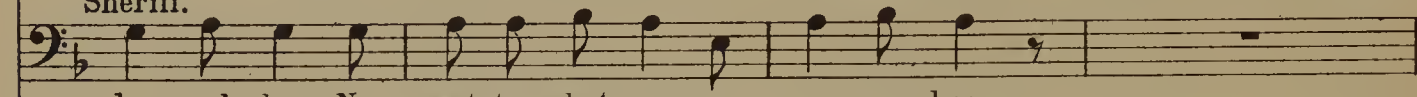
1. What tho' our clothes be
2. I sing un - til my

Sir Guy.



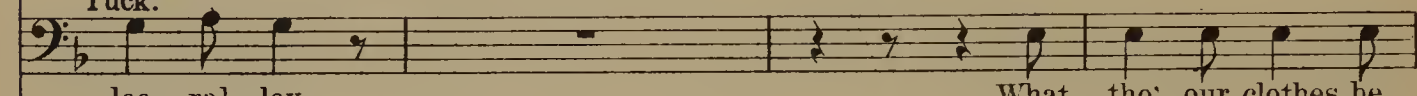
1. No mat-ter what care on us may bear, What tho' our clothes be
2. When dinners are cold and old wives scold, I sing un - til my

Sheriff.



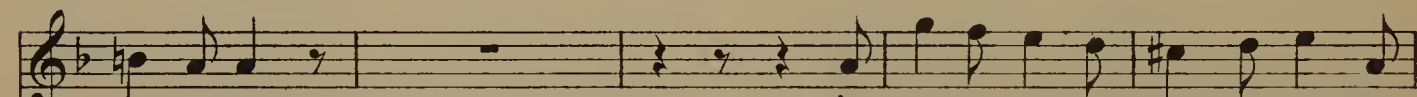
loo - ral, lay. No mat-ter what care on us may bear,
loo - ral, lay. When dinners are cold and old wives scold,

Tuck.



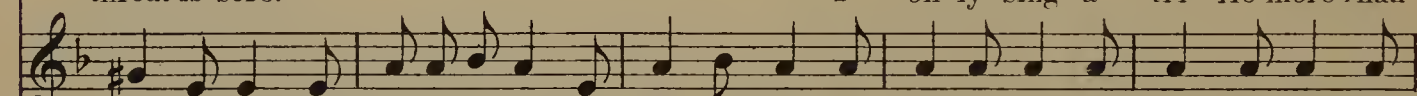
loo - ral, lay.
loo - ral, lay.

What tho' our clothes be
I sing un - til my

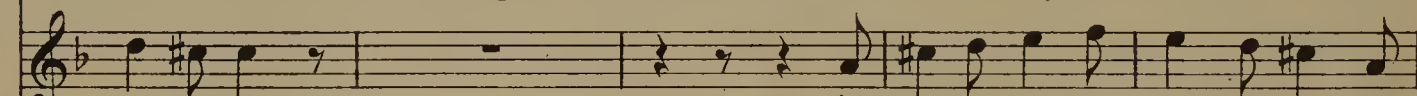


out of style?
throat is sore.

I'll swallow them and smile the while, Their
I on-ly sing a tri - fle more Than

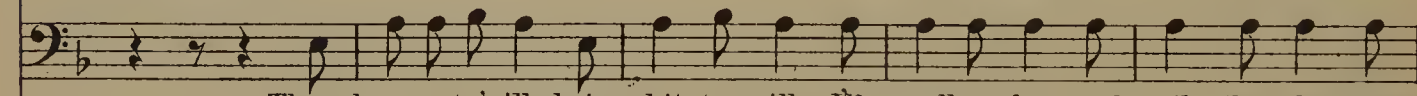


out of style? Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while, Their
throat is sore. When ter-rible gout doth make me shout, I on-ly sing a tri - fle more Than

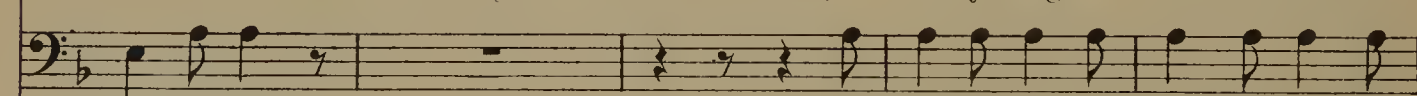


out of style?
throat is sore.

I'll swallow them and smile the while, Their
I on-ly sing a tri - fle more Than

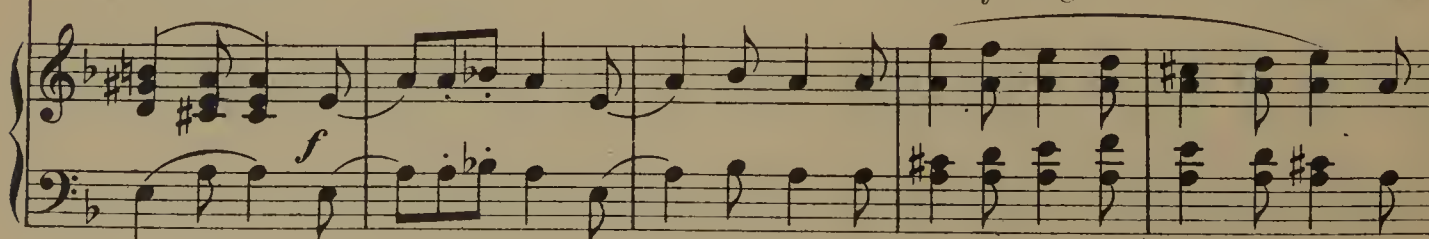


Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while, Their
When ter-rible gout doth make me shout, I on-ly sing a tri - fle more Than



out of style?
throat is sore.

I'll swallow them and smile the while, Their
I on-ly sing a tri - fle more Than



ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! la la
 e'er I sang be - fore! la la

ff

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la! life is short, let life be gay, be gay,

Giocoso

sum-mer day, So ev-'ry care pray cast a-way By sing-ing your too - ral -

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

So gay, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

The piano accompaniment consists of a treble and bass staff with chords and moving lines.

lay. — Sing tid-dy fa la, Sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff*

lay. — Sing fa — la lay! Ah! *ff*

The piano accompaniment continues with chords and moving lines, ending with a final chord.

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day,

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So

life is brief, let life be gay, It on - ly lasts for a sum-mer day,

rall. cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. ___ *f*

rall. cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. ___ *f*

rall. pray chase a-way, Sing tid-dy fa la la lay. ___ *f*

rall. cark-ing care, pray chase a-way, la lay. ___ *f*

rall. Sing tid-dy fa la la lay. ___ *f*

No 20. Country Dance.

Allegro vivace.

Soprano I. II.

Tenor. Bass.

PIANO.

Allegro vivace.

gay! Hap - py. day! Yes, be gay! Hap - py

Hear the wedding bells a - ringing, To the bonny birds let us be

day! Bells are ringing Sweet and clear, Let's be
Bells are ringing Sweet and clear, Let's be

sing - ing, Wreaths of ros - es we are bring - ing, Hear the mer - ry bells a - ringing

First system of music. The vocal part (treble and bass staves) has the lyrics: "sing - ing, Ros - - - es bring - ing, Bells are ringing". The piano accompaniment (treble and bass staves) features chords and moving lines in G major, 2/4 time.

sweet and clear. We'll greet the bride so fair, fair.

Second system of music. The vocal part continues with the lyrics: "sweet and clear, We'll greet the bride so fair, fair." The piano accompaniment includes a section marked *ff* (fortissimo) with dense chordal textures.

Allegro.

Fa la! Fa la! Trip a mer - ry dance hi - lar - i - ous, Light - ly, bright - ly

Third system of music. The vocal part has the lyrics: "Fa la! Fa la! Trip a mer - ry dance hi - lar - i - ous, Light - ly, bright - ly". The piano accompaniment is lively, with eighth-note patterns in the right hand.

Allegro.

Light - ly, bright - ly

Fourth system of music. The piano accompaniment continues with a section marked *f* (forte), featuring a mix of chords and moving lines.

Trip in measures mul - ti - fa - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Fifth system of music. The vocal part has the lyrics: "Trip in measures mul - ti - fa - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -". The piano accompaniment continues the lively dance rhythm.

Trip steps so va - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Sixth system of music. The piano accompaniment concludes the piece with a final cadence and a few more measures of the dance rhythm.

lar - i - ous, Light - ly and bright - ly we cel - e - brate the fair. Dance so

lar - i - ous, Light - ly, bright - ly cel - e - brate the fair. Dance

hap - pi - ly, so gai - ly and — so mad - ly, gai - ly light - ly, mad - ly, Dance your

so gai - - - ly, Yes, pray dance your ver - y

pret - ti - est, and dance your light - est and best! No court min - u - et is ev - er

best, yes, dance light - est and best! Fa la fa la

danced half so glad - ly, Now dance your live - li - est, With - out a stop for a

fa la fa la fa la fa la fa la!

ff

rest. Then Fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,

Fa la fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,

bright - ly, Trip in meas-ures mul-ti - fa - ri - ous! Fa la fa la la

bright - ly, Dance meas - ures va - ri - ous! La fa

cresc.

Dance in meas-ures mul-ti - fa - ri - ous. This wed-ding - day we must be

la la la la la

fa la la Dance so light-ly, so gai - ly,

cresc.

cresc. sempre

gay, Dance then so bright - ly. Yes, dance so mer-ri-ly and ev-er

la la la la la

bright-ly, so gai - ly and bright - ly. La la

cresc. sempre

dance ver - y cheer - i - ly In meas - ures quite mul - ti - fa - ri - ous, And in a
la la la la la la la la la la We will

man-ner hi - lar - i - ous, Yes, we will make hol - i - day. Fa la fa la!
make hol - i - day, We'll make hol - i - day. Fa la!

Dance a mer-ry dance hi - lar - i - ous, Trip-ping so gai - ly, so mer-ri - ly, so
gai - ly so
Dance a mer-ry dance hi - lar - i - ous, Trip - ping gai - ly, mer-ri - ly, so

light-ly, so bright-ly, Be mer-ry and make hol - i - day.
light-ly, so bright-ly, Be mer-ry and make hol - i - day.

segue Finale.

No 21. Finale III.

Allegro.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

Chorus.

Soprani.

Tenori. Bassi.

PIANO.

Now let each bonny bridegroom take his bonny bride, The

In

We'll wed in-deed!

door of yon-der church must now be opened wide.

To ope those doors there is no need, In

There is no need, In

To ope those doors there is no need, In

Dame Durden.
that will oth-ers take the lead.

Allan.
You shall not wed these dam-sels, no! Your

Sir Guy.

Friar Tuck. I'll take the lead.
that will oth-ers take the lead.

that will oth-ers take the lead.

that will oth-ers take the lead.

Annabel. (to Sheriff) (aside)
I *ff* will o-bey that fate-ful chime, If

Allan.
plan we yet will o-ver-throw.

Friar Tuck.
If

ff marcato

Allegro moderato.

(The doors of the church are thrown open)

rall. Marian. Annabel. a 2.

Robin should not come in time, in time! Dame D. Allan. We're saved! they

Sir Guy. We're saved! they

Sheriff. What's this? they

Friar Tuck. *rall.* What's this? they

Robin will be here on time, on time!

Chorus. What's this? they

rall. **Allegro moderato.**

f marcato

cresc. *ff*

come! They're here to save!

come! They're here to save!

cresc. *ff*

come! They're here to save!

cresc. *ff*

come! They're here to save!

Outlaws. Robin Little John } and Tenors.
Friar Tuck }
Scarlet } and Basses.

ff Vic-t'ry, we con-quer at last!

ff Vic-t'ry, we con-quer at last!

ff

come! *cresc.* They're here to save!

come! They're here to save!

cresc. *sempre* *ff*

Moderato.

Dan-ger is o - ver and past, at last!
 Dan-ger is o - ver and past, at last!
 Robin. *mf con sentimento*
 Sir Guy. Vic-t'ry! we con-quer at last! Love, now we nev - er
 Dan-ger is o - ver and past, at last!
 Sher. Dan-ger is o - ver and past, at last!
 Outlaws. Vic-t'ry! we con-quer at last, at last!
 Chorus. Vic-t'ry! we con-quer at last, at last!
 Dan-ger is o - ver and past, at last!
 Dan-ger is o - ver and past, at last!

Moderato.

Marian.
 Robin. Yes, lov-er mine! *cresc.* *f*
 more will part, What-e'er be - tide, Safe in my shel'tring armsthou art My own sweet
 Chorus.

Marian. Annabel. a 2.

Allan. Dame D. Love, now we nev-er more will part, Ah nev-er! what-e'er be - tide, no nev-er!

Robin. Love, now we nev-er more will part, What-e'er be - tide,

bride. Love, now we nev-er more will part, What-e'er be - tide,

Sir Guy. Love, now we nev-er more will part, What-e'er be - tide,

Sheriff. Little John. Love, now we nev-er more will part, What-e'er be - tide,

Friar T. Scarlet. Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Safe in thy shel-tring arms am I, My dear-est, I'll be thy bride.

Safe in thy shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe - ly they meet, no more to part, The bride-groom and bride.

Safe - ly bride-groom and bride.

Safe - ly bride - groom and bride.

Safe - ly bride - groom and bride.

Allegro agitato.

So you we will not wed,

Sir Guy. Robin. So you they will not wed.

Sheriff. 'Tis wrong! I'll not sub-mit! So you we will not wed.

Little John. 'Tis wrong! I'll not sub-mit! So you they will not wed.

Scarlet. Friar Tuck. So you they will not wed.

So you they will not wed.

So you they will not wed.

So you they will not wed.

Allegro agitato.

Andante.

ff molto marcato

But our loves instead. We win the day, we win the day!

'Tis as I said. We win the day, we win the day!

'Tis as I said. Robin. { We win the day, { we win the day!

Sir Guy. { They

Ah! with rage I burn! Ha!

Ha! Ha!

Ha! with rage he burns! Ha!

ome one else instead.

They will not wed. Ha!

Ha! with rage he burns! Ha!

Andante.

ff rall.

ff 'Tis well! and the day is ours! A-way!

The day is ours! Let's haste from this place a -

'Tis well! and the day is ours! A-way!

'Tis well! and the day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ff Più moto.

We win the day, Now let's a - - way! A - way!

way! We win the day, Now let's a - - way! A - way!

We win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

9321

(A Messenger enters.)

Ah! who is this?

Ah! who is this?

Ah! who is this?

'Tis from the

Ha! Who is this?

Ha! Who is this?

What is this? What is this?

King! Sir Sher-iff, read! _____

The King!

The King!

Read, Sher - iff, read! 'Tis from the

Read, Sher - iff, read! Robin. Sir Guy. The

Read, Sher - iff, read! The

Little John. *ff* The

See, he doth bring a par-don from the

The

Read, Sher - iff, read! The

Read, Sher - iff, read! The

ff

King! 'Tis from the King! A par - don from the

King! The King! Robin. A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

King! A par - don from the King! A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

King! The King! A par - don from the

Lento.

King! A par - don from the King! Now you are
 King! A par - don from the King! a 2. Now you are
 King! A par - don from the King! He par - dons all,
 King! Yes, you are
 King! Yes, we are
 King! Yes, we are
 King! Yes, {we they are
 King! Yes, {we they are

Lento.
molto marcato

free! To mar - ry me! Marian. { I Annabel. { She
 free! To mar - ry me! They She
 At last { I am is free, at last { I'm free. We
 free, yes, you are free, we're
 free, We all are free, we're
 free, yes, you are free, we're
 free, yes, {we they are free, we're
 free, yes, {we they are free, we're

Lento.

came as a cav-a - lier To seek ^{ag.} {my her own, {my her on - ly love, Tho' clouds were dark and

Robin meet.
Sir G. came as a cav-a - lier To seek her own, and on - ly love, Tho' clouds were dark and

Sher. meet. She's found her on - ly love,

Little J. free. She's found her on - ly love,

free. Scarlet. Tuck. She's found her on - ly love,

free. She's found her on - ly love,

Allegro vivace.

dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the
Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the
dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the
Fare-well to old Sherwood gay, and to all the

Sheriff. Little John. Little J. Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the
Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

220

gal-lant out-law crew; But man-y a match we yet may have with your bow of

gal-lant out-law crew; Yes, 'tis most

Robin, Sir Guy.

gal-lant out-law crew; But man-y a match we yet may have with your bow of

Sheriff.

Yes, 'tis most

Little John.

gal-lant out-law crew; Yes, 'tis most

Yes, 'tis most

Yes, 'tis most

yew. She came as a cav-a-lier To seek her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly

Sher. yew. Little J. She came as a cav-a-lier To seek her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly

true. She came her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly

true. She came her own and on-ly

9321

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to the wood and out-law crew, Mer-ry is the

life, the life ev-er gay and free. Fare-well to old Sher-wood

life, the life gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay and free. Fare-well to old Sher-wood

life, the life gay and free. Fare-well to old Sher-wood

life, ev-er gay and free, gay and free. Fare-well to old Sher-wood

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

molto f *pressando* *sf*

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